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EVERYBODY WANTS TO ENSLAVE HER!
BUT NOBODY'S GONNA TAME HER!

Bettie Page COMICS

It's BETTIE at her very Bettie-est!

By Jim Silke, the greatest good-girl artist to grace the printed page!

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Letter From the Editor

A Look Ahead

Every year, **Overstreet's FAN** tries to outdo what we've done the year before. Now granted, it's a tough thing to do, especially with all of the amazing things we did in 1996, from the **Spawn Fan Edition** to our expanded toy coverage to some of the best interviews anywhere. But... yes, we did it again!

1997 is going to be one slam-bang of a ride with plenty of new comic inserts such as **WildC.A.T.S: Savant Garde** starting next issue right in the polybag, to kick-ass contests, news, and features. I can't tell you all of the details yet, but th of this issue as just a sample....

We start off this one delving into the dark with **Darkchylde** creator Randy Queen, who's set to make his book #1 again. Next, we get animated with the entire team from DC's new **Adventures in the DC Universe** animated-style comi And Beau Smith and Joyce Chin help us load up our six shooters with the inside scoop on WildStorm's newest book, **Wynonna Earp**.

From there, **FAN** takes a look at the Heroes Reborn books at the halfway point and checks in with a rising new "star" in the comics industry, Morning Star Productions and their book, **Araknis**. If you like a good story and great art, ch these guys out!

As a special bonus, this issue features the *first look anywhere* at the prototype Event's **Ash** action figure! From the photos we've seen, this looks like it's going be one figure that you'll *definitely* want to have! Hey, maybe we'll see **22 Bride** figures or even a **Nicky the Roach** action figure!

Whatever the case, you can be sure you'll see it first here in **FAN**. In 1997, w be the place you'll look to time and time again for the absolute newest, coolest stuff in comics, toys, and entertainment. Every time you pick up **FAN**, I want yo to think, "Yes, they've outdone themselves again!"

PS. We're also the first place to get a look at DC's **Young Heroes in Love**, thanks to artist and all around great guy Dev Maddan!

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HOW TO REACH US

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pricing questions: pricefan @aol.com

CLIPPING COUPONS

Dear **FAN**:

I recently picked up issue #17 after a long hiatus. The last issue I picked up before that was #3 (Shi variant cover). I just had to let you know that your mag has improved so much that I've placed an order for all future issues.

I have but one complaint (I'm surprised nobody has written about it before) and it is about the coupons we are asked to send in; when they're cut out, it destroys the collectibility of the book.

Thanks,
Viv Amshad
Toronto, Canada

Actually, Viv, you're not the only person upset about having to cut out the mail-in coupons. Read on.

Dear **FAN**:

I just wanted to tell you how much I like **FAN** over those other comic price guides. Your publication excels in just about everything (graphics/colorization, articles, interviews, and industry related news, events and trends). It's obvious that you are thinking of/listening to your readers and packing your mag with what we need to know/would like to hear about. Other publications of this type are ever so **inferior** to **FAN**.

I just wanted to let you know about a couple of things:

1. The value you place on comics is too low. I understand you are listing an average value, but it seems like you do not even consider what books are selling for on the West Coast. I know that California's cost of living is so distorted compared to the rest of the country, but your average prices are so much lower than actual street prices.

2. Can't you do an insert card format for your coupons? I do not like having to cut out a coupon and ruining an article or graphic on the next page. The magazine is so well done that it should be a collectible. It certainly is a shame to have to cut up such fine, informative articles to get a needed (and required) original coupon for a mail-in book or contest.

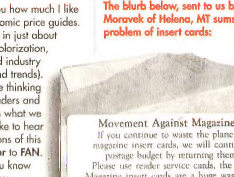
Just a suggestion,
Tom Toot
Alemeda, CA

P.S. Thanks for the **FAN** Edition comics. They are not only valuable additions to my collection, but they're something that I consider just a little more special than regular published issues that anybody can buy at their local newsstand. I can't wait for my next issue of **FAN**.

Thanks very much for the kind words Tom. To answer your questions:

1. As far as California prices go, in each issue of FAN we list our advisors right before the price guide starts. When you get a chance, take a look. You'll notice we have many advisors from California, as well as from all around the country.

2. We have been getting a lot of complaints from readers about having to cut up the magazine in order to mail in coupons. We are in the process of looking at some other avenues in order to make this more convenient for our readers while being environmentally aware. The blurb below, sent to us by V. Moravek of Helena, MT sums up the problem of insert cards:


Movement Against Magazine Insert Cards
If you continue to waste the planet's resources with magazine insert cards, we will continue to waste your postage budget by returning them like this one!
Please use reader service cards, the phone, or e-mail.
Magazine insert cards are a huge waste of resources, and they make reading the magazine very difficult!
THE MOVEMENT!

MACARONI & CHEESE

Dear **FAN** crew,

I know I'm kind of late in writing this "Thank You" letter, but it's been rather crazy around here lately. Anyway, I'd like to take a moment here to give a bow and a great big "Thanks!" to all of you, and especially Chris Woodward, for the kind review in **FAN** #18 of **Cell**. Let me tell you, I was quite shocked and thrilled to see **Cell** in the "FAN Faves" section. "Let's see, **Fantastic Four**, **Batman**, **Spawn**, **Astro City**...Cell?!?" I almost blew an artery when I saw it! Actually, I'm quite impressed by the wide range of coverage you have in your mag. Not only do you cover superheroes, but, in this issue alone, you highlighted many small-press books like **Through the Habitrails**, **Action Planet Comics**, **Rooter**, **Schizo**, **King of Persia** and **Another Day.** (Not to mention a..."Hello!"...picture of Janeane Garofalo!) It's hard for us macaroni & cheese comic creators to get any kind of exposure (especially in a mainstream mag), and for you to go out of your way to promote us is infinitely appreciated! Keep up the great work and thanks again

Sincerely yours
Derek Kirk
Creator of **Cel**

You're very welcome, Derek. Thanks for the letter. We'll be looking for your next book, Haana, later this year. Keep putting out such quality work, and we'll keep putting our best efforts into FAN. And, of course, as much Janeane Garofalo as possible.

DAVE MATTHEWS IS AN ALIEN!

Dear **FAN**,

I wanted to let you know how much I enjoy your magazine. The information is always the most entertaining of all the comic fanzines on the market. I really enjoy your music reviews.

I just wanted to respond to a letter in your latest issue. I'm not sure what your beef is with the Dave Matthews Band, but if they are not your cup of tea, I have no problem. Although I don't know who the letter was from, it suggested you check out a Richmond band called Fighting Gravity. The letter compared that in Richmond these guys are on the rise—like Dave Matthews, not that they sound like Dave Matthews. They have more of a SKA sound and are really a great band with an original sound. You should check them out. It would be worth your while.

Sincerely
John Norri
Richmond, Va

Oh, that clarifies things. Ska, huh? Weren't we fortunate enough to see the death of that genre in the mid-'80s? Just kidding. We'd be glad to check them out tell them to send us a tape or let us know when they'll be playing in the Baltimore area."

ARAKNIS

RETRIBUTION! • PART 1 OF 4 • SPRING 1995

FAN MAIL

***Edit's Note: The anti-ska sentiment expressed in that last response is really solely that of Associate Editor Benn Ray's and in no way reflects the feelings of Overstreet's FAN or its staff towards that form of music. Like most sane people, the rest of us at FAN like ska.**

HOLIDAY HORROR STORIES

Hi **FAN**,

Wishing everyone at **FAN** Happy Holidays! Thank you for all your hard work and wonderful issues. I really look forward to each issue. It makes each month special for me.

A grateful reader,
Kristine Kapp
Aurora, CO

Thanks Kristine, it's letters like yours that make it all worthwhile for us. Unfortunately, here at the FAN offices, things didn't go so well; Editor Mike Banagar refused to partake in the festivities because he couldn't cut a deal with Santa; Toph Woodward the Self-Service Guy was finally able, after all these years, to steal Christmas; staff writer Joe Rybandt boycotted the holiday for religious reasons (something about a not getting a Tickle-Me Elmo doll); and music critic S. Leonard Hedeen and Associate Editor Benn Ray spent three days lost in Jersey while on a pilgrimage to see KISS. Anyway, we hope your holiday season went better.

CLONING STORIES

Dear FAN Mail:

I fear the clone saga is far from over.

No. I am not talking about the over-used, over-extended clone saga that ran through the **Spider-Man** titles, and I am sure all of us are glad THAT'S over. I'm talking about the **X-Men**. You see, those of you who read **Uncanny X-Men** and **X-Man** will notice that Madelyne Pryor is making a comeback. Terry Kavanagh, the writer of **X-Man**, who just happens to be responsible for bringing back the Spider-Clone, is slowly trying to recast her in regular X-Continuity, and hinting of a conflict between Jean Grey and Pryor. If this is the case, I fear for all fanboys alike. We've all suffered as a result of the never-ending Spider-Clone fiasco. Marvel, fan-responding people that they claim to be, should get a hint already. In case they can't, let me spell it out for them:

CLONE STORIES + GOING BACK TO THE WELL = DISAPPOINTMENT & LOW SALES

Terry Kavanagh, I hope you are reading this. Drop the clones already. And Bob Harras, the fans have spoken, please listen to them.

Sincerely,
Gitan Ramjee
Toronto, Ontario
Canada

One of the things that makes comics so unique is that the dead quite frequently rise again. Sometimes this is good, sometimes this is bad. It's all very subjective. All we can say is wait and see.

WHERE ANGELS FEAR TO TREAD

Dear **FAN**:

I have recently switched to buying this great comic book magazine called **Overstreet's FAN**. I will admit, I was a...well, uh, a collector of another magazine. But not anymore! You guys are doing a fantastic job, and the best thing this magazine does is make each character important. No dissing (well not harsh dissing anyway), no exclusions, nada. Comic book characters are important to some people, and for some magazines to wish some of them dead is very wrong. This brings me to you. Another magazine wanted my favorite character, Archangel (now Angel), to be killed by the Dark Beast. What the hell is the matter wit them!!? Anyway, when I was looking at the price guide in **FAN** #18, I was ecstatic! Not only was there a picture of **Uncanny X-Men** #338 (Angel cover), but an **Uncanny Origins** #3 (featuring Archangel) a well! You spoil me! I am now a permaner collector! It's nice to see my favorite character be recog nized. I just wish I could see more of him in the comic books. It seems writers are helpless when it comes to writing a story about him.

Anyway, I do have a wish you could grant. How about a homemade action fig ure column. I made this beautiful Archangel and Nightmon.

Keep up the good work!!

Your Followe
Michael Fis
Burlington, N

As of right now, we don't get enough entries to create a whole section on homemade toys. However, whenever someone sends us some, we do our best to run pictures of them in the magazine. So to you, and any other home toy mak ers out there, we'd love to see your stuff

LOOKING FOR A FLASHBACK

Dear Fan Mail:

As a fan with eclectic tastes, which run from **Starman** to **Spawn** to **Stray Bullets**, am often looking for something "different" to read. I would be interested in seeing a column which recommends describes and debates often overlooked titles, or story

LOOK WHAT THE CAT DRAGGED IN!
SISTERS OF MERCY
PARADISE LOST
#1
THE NEW MINI-SERIES FROM NO MERCY COMICS AND LONDON NIGHT
Story & Colors By: POISON'S RIKKI ROCKETT • Art & Writing: MARK WILLIAMS

FAN MAIL

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James Tate Detroit, MI

arcs which are good reads and which have not necessarily seen print in the last two or three years. Besides digging up forgotten gems, I think such a column would stir up some interesting debates.

Thanks,
George Agapeyev
Calgary, Canada
agapeyeg@cadvision.com

Actually, George, every month in FAN we have a section called "FAN Flashback" which does just that. In "FAN Flashback" we look back to good stories that might've been overlooked or at least aren't "hot" books. Try page 114 of this very issue and see what you think.✠

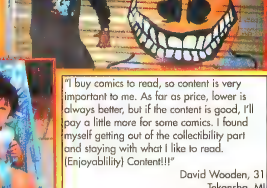
Derek Kirk Pacifica, CA (creator of Cell)

John Powers Orlando, FL

ARE YOU FAN ENOUGH?

92% of readers who responded to the **POLL POSITION** in **FAN** #19 say that content entices them to try new comics. 7% say that the price is the main attraction to trying new comics, while a mere 1% say that collectibility is their motivation

Here's what some fans had to say:



"I buy comics to read, so content is very important to me. As far as price, lower is always better, but if the content is good, I'll pay a little more for some comics. I found myself getting out of the collectibility part and staying with what I like to read. (Enjoyability) Content!!!"
David Wooden, 31
Tekonsha, MI
"Chaos! Rules!"

"Why? Why ask why?"
Juan Lorenzo Buencamino, 14 months
Montebello, CA

When you send in your response to **FAN**'s question of the month, send us YOUR PHOTOGRAPH and a line or two about the question we asked. If you do, you just might see yourself in **FAN**. We'll pick the best lines, print them in the magazine and run your picture next to your quote. It's easy. It's safe. And it's fun for fans of all ages...so tell mom and dad too.

Unfortunately **FAN** cannot return the photos you send us, so make sure you have a copy. Please include your NAME, AGE, and ADDRESS on the back of each picture.

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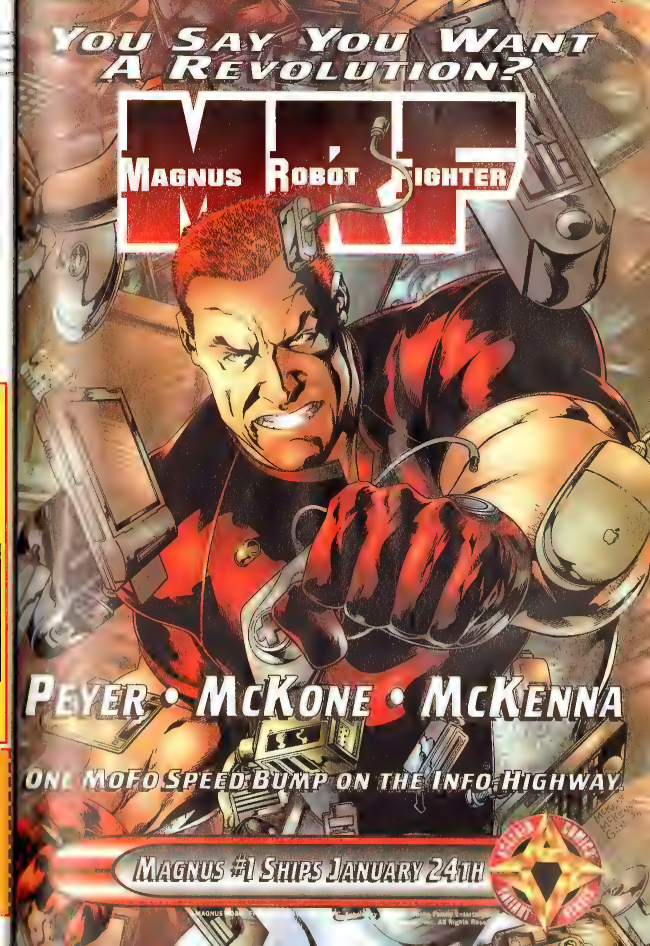
POLL POSITION

Each month in **FAN**, we ask you, the reader, your opinions on different aspects of the comic collecting industry. After tallying the results, we'll publish them right here for all the world to see, including the head honchos who are calling the shots at your favorite (and not-so-favorite) companies. So clip this out, copy it, or write your response on a post card and mail it to POLL POSITION c/o **Overstreet's FAN**. Oh yeah, and for you cyber-people, feel free to e-mail your response to **FAN**, just be sure to mention POLL POSITION in your header. All responses must be received by February 19, 1997 in order to be tallied.

WHEN COMPARED TO 1996, 1997 WILL BE A:

_____GOOD YEAR FOR COMICS

_____BAD YEAR FOR COMICS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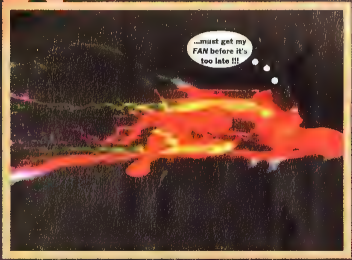

FAN ARTIST OF THE MONTH

THE FLASH

John O' Brien Osceda, IN

THE HAUL

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ARTISTS OF NOTE

THE UNUSUAL SUSPECTS

Garrick Dean Oceanside, CA

DAREDEVIL

John Powers Orlando, FL

ELECTRO

William Carlisle Lawrence, M

ANGELA/SPAWN

Rick Blackwell Plainville, MA

Steven Wilcox Fresno, CA

THE CROW

Harry L. Frank Fayetteville, N

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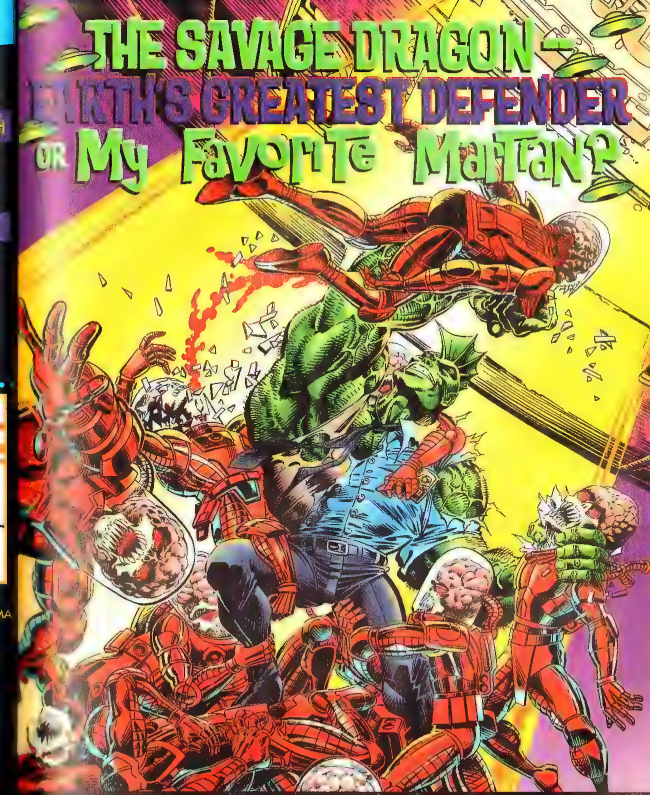
Each month, FAN picks the best artwork sent-in by our readers to run in the magazine. If your art is deemed by the FAN staff to be the best, you'll receive some way cool prize pulled from the vast underground FAN vault o' valuables. All entries must be addressed to FAN GALLERY, and include your name, age, address, and phone number. And remember, nothing you send us is returnable, so keep your originals.



MARS ATTACKS® THE SAVAGE DRAGON® (#1-4)

Is the Savage Dragon® really a Martian?

Is this the Dragon's Secret Origin?

(God™ only Knows!)

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FACTS UP FRONT

SUPERMAN'S NEW LOOK

are when you thought the Man of Steel had been through everything, now he's undergoing yet another [illegible] powers and different [illegible] Superman hashing[illegible]. With these changes be permanent? Probably not, but we'll have to check out the many **Supermen** titles to be sure! Meanwhile, check out his advance look at the new Julius Superman brought to you by **FAN**.

—Christopher Weatherred

LOBDELL LEAVES X-MEN: WILL CLAREMONT RETURN?

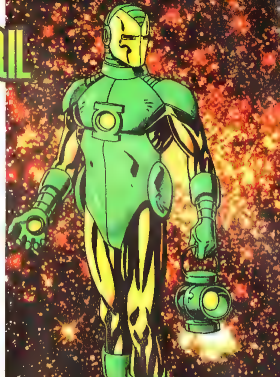
Long time **X-Men** scribe Scott Lobdell recently announced that he will no longer be writing the "adjectiveless" **X-Men**. Following Mark Waid's sh on the book, Lobdell was asked to fill in. "I was or filling in until they found another writer, anyway," explained Lobdell about his departure.

Lobdell's current writing assignments include **The Uncanny X-Men**, **Generation X**, the Heroes Reborn **Iron Man** and several special projects including the **X-Men/WildC.A.T.S** crossover. Lobdell cited work load and wanting to concentrate on his other titles and projects.

This departure immediately raised the question as to who would replace him. When asked who he would like to replace him, Lobdell answered "Chris Claremont." After writing the **X-Men** for 17 years, Claremont departed from Marvel under controversial circumstances.

—Jeff Di

MORE AMALGAM IN APRIL



It's right, the Amalgam Universe lives again this April, brought to you by the fine folks at DC and Marvel. Due to overwhelming fan response last year, comic fans will find 12 new Amalgam titles on shelves on first shipping day in April this year. As was the case last year, an all star line up of creators are working on the titles, and DC and Marvel are both keeping hush about what leads up to the event and what it may lead to. However, **FAN** was able to get a run-down of the titles and the creators on each.

Dark Claw Adventures—It's the fan-favorite cross between Batman and Wolverine, but in the animated style. With a story and pencils by Ty Templeton and inks by Rick Burchette, both of them **Batman Adventures** veterans, this should be a treat. According to Burchette, "There's a lady Talia character, there's the return of Sparrow and Hyena, and guys ply Blood Crow (Morbius and Scarecrow), Harvey Osborne (Two Face and The Goblin), Spiral Harley (Spiral and Harely Quinn), and Ra's Apocalypse (Ra's Al-Ghul and Apocalypse)."

Challegers of the Fantastic—This one teams up writer Karl Kesel and artist Tom Grummet to mesh the Fantastic Four with the Challengers of the Unkown. "I've always loved Challngers of the Unkown," Kesel explains, "and these two teams are really well-matched. We're just having a blast putting this book together."

Super Soldier, Man Of War—Mark Waid and Dave Gibbons bring you this one which Waid describes as, "The same character as the first Super Soldier, only this time set in World War II." He adds, "We meet Sgt. Rock and his Howling Commandos. One of my favorite amalgamations is the Cream Cohen, a combination of the Ice Soldier from Sgt. Rock and Izzy Cohen from the Howling Commandos. Unfortunately there was no room for the Haunted Tank."

Generation Hex—"Imagine a hard-core gritty posse of mutants being hunted by a renegade faction of the law in the Wild West." That's how artist Adam Pollina describes his and writer Peter Milligan's take on this Amalgamation title continues, "Hex is crossed with Chamber. The White Queen is now the Whip Queen and you can guess at the rest. It's different, a lot darker and a lot grittier.Unforgiven meets...whatever."

Lobo the Duck—Written by Alan Grant and drawn by Val Semekis, this one is sure to be a riot. Grant reveals, "It starts off with Lobo the Duck becoming conciousness, and all of the Amalgam superheroes are dead. And you don't get told what happens. The whole book is full of that. By the end of the issue, the whole universe is going to go down the tubes."

Iron Lantern—Kurt Busiek, Paul Smith, Al Williamson combine to join Green Lantern and Iron Man. Just take a look!

Bat-Thing—A combination of Man-Thing and Batman (which might mean that somewhere else there's a Man-Man), this one's written by Gary Hamma, drawn by Rudolpho Dimagio and inked by Bill Sienkiewicz.

Magnetic Men Featuring Magneto—Tom Peyer handles the writing chores on this one, with Barry Kitson and Dan Panosian doing the art.

Spider-Boy Team-Up—Karl Kesel and Roger Stern co-write this one, which looks to be an all-out fun-fest for fans of last year's original **Spider-Boy**. Jo Cadronn handles the art, and with this book being a team-up, it means lots of new character designs.

Thorion of the New Asgods—Thor meets Orian thanks to writer Kurt Busiek and artist John Romita Jr. Expect the big players in the Thor mythology to all show up in new amalgomations of their own bad selves.

The Uncanny X-Patrol—Barbara Kesel takes the writing reigns on this one, which will be something like last year's **X-Patrol**, but different. Amazing what an adjective can do. Bryan Hitch contributes the art.

ALX Unleashed—Christopher Priest on the writing means this one will be loaded with action, a little like last year's **ALX**, which ended with a big surprise. Oscar Himenez and Hannibal Rodriguez handle the art duties here.

—CW/JD/JPR

COUNTERFEIT CRY FOR DAWNS TURNING UP

According to Sirius and Joseph Michael Linsner, counterfeit copies of **Cry For Dawn** #1 have begun turning up. They cite these phony issues as first appearing at the Motor City Comic Con this past fall, being sold out of a longbox by someone walking around at the show. The original comic is currently valued at over $200 by most dealers, and the purchaser of these counterfeits likely thought they were making a deal.

According to creator Linsner, "I've had my work copied before, but...this situation...it's a raping of my art." Linsner and Sirius are launching an investigation into the counterfeits and urge anyone with information to contact Sirius Comics.

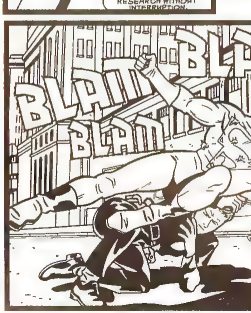
Collectors should know that the counterfeits can be spotted easily, as the sky and clouds on the front cover appear to to have been printed in a spotty, cross-hatched pattern, something which is not true of the genuine article.

- CW

IT'S DR. FLEM IN BUZZTOWN. HE SAYS HE NEEDS YOUR HELP WITH SOME KIND OF INTER-DIMENSIONAL EXPERIMENT. NOW, YOU KNOW HOW I FEEL ABOUT HIM USING YOU AS A GUINEA PIG.
I'LL TELL HIM WE'RE BUSY.

MAN OF STEEL GOES MAD?

ALL SEEMS PEACEFUL TODAY AND LOIS DOESN'T SEE OFF WORK FOR HOURS. IT LOOKS LIKE I'LL BE ABLE TO TAKE A PASSING NAP WHILE MY SUPERBOD ARM TO DESTRUCTO-BEAM SPOT FOR HIS RESEARCH WITHOUT INTERRUPTION.



Superman/Madman. Say it with me...**Superman/Madma**
Feels good doesn't it? It sounds so...right. Well, beginning in June this three-issue mini-series, done completely by Mike Allred (with coloring help by his lovely wife Laura of course), should put some the fun back into the Man of Steel. Here's the skinny, according t Allred: "It involves one of Superman's greatest foes [*author is arguably Supes greatest foe, but Mr. Mxyzptlk seems to be more what Allred would work with, though he wouldn't say—ed.*] who, through a bit of twisty mischief, throws Superman and Madman through each other and into each other's world. The large majori of Frank Einstein is in Metropolis and a large majority of Superm is in Snap City. Superman's scientist friend, Professor Hamilton, helps Frank, as does Lois. Frank's scientist friend, Doctor Boiffard and his girlfriend Joe, work with Superman. They simultaneously begin to figure out what's happening, and by the middle of the second issue, they've figured out how to fix it...then they join together and save the universe."

When Madman and Superman get together, of the mysteries of life are laid on the table. "T thing that I've enjoyed the most about the story says Allred, "is Frank's opportunities to ask Superman the kind of questions that Frank is w known for asking—the big gray mysteries of l universe, creation, religion, and philosophy. So as this wild, crazy, action-packed adven ture is taking place, we also get to know Superman in a way that I don't think we've been able to before."

It all sounds like some crazy mixed up dream doesn't it? All explains, "Mike Richardson [head honcho at Dark Horse] ca to me and said, 'DC wants to use one of Dark Horse's license properties.' In order to trade, Mike thought of me and told DC, you want that, then you have to let us use Superman for Mike Allred.' He called me up and told me this and asked me 'What do you th Do you want to do it?' I said, 'Are you kidding? This is fantastic, my guy rubbing shoulders with the comic book icon? He's the guy that superheroe are named after.'"

After the deal was done, with Mike Carlin [a head honcho at DC] set to ride shotgun on the project, Allred settled into the meat of the crossover. "There were elements of **Superman** which I just love that I see slowly ev orating," the creator admits. "I wanted to have the opportunity to do my take. I can boil Superman down to his bare essences and really use him a the icon that he is, and also have the opportunity to have Frank Einstein grow through the experience that he shares with Superman. Who better th Superman to teach you righteous responsibility? This project gives me the opportunity not only to just do giant-men-lifting-buildings kind of action, bu all kinds of fun science-fiction v the devices that the two scientis build, and at the same time ha that little extra thought provoke in the back of the brain that'll make the entire series a little m poignant and maybe take it to that next level of enjoyment."

Superman/Madman will keep Allred pretty busy this summer, but there's more plann for the hot months ahead. Mar asked him to do the same with **Spider-Man/Madman** crossover mini-series. That will have to wait until '98 though, Allred gears up to tell the tale I was born to comics and art fo **Red Rocket 7**! More on that next issue....

—Joseph P. Ryba

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Sarah Dyer's ***Action Girl*** *is one of the best anthologies in comics. No, not just one of the best all-female anthologies, but one of the best anthologies, period. The fact that Sarah and partner Evan (**Milk and Cheese**) Dorkin are currently working on the Superman Animated Series is further testimony to how well she knows comic book heroes and what a fan she is of the medium. Go pick up an* ***Action Girl*** *and you'll see what we mean.*

CREATOR UP FRONT
SARAH DYER

FAN: As a kid, what made you get interested in comic books?

Sarah Dyer: My father was in the air force when I was born, and when he got out, he went back to college. My brother and I were really small then, and all his classmates were 18 or 19 years old, and since we were the only kids they really knew, they would dump their comic collections on us. We were constantly being given old Marvel and DC books. We read comics pretty much from the time we could read actually. And my Dad was a comic reader. He can't stand comics now, but he read comics when he was in college and probably while he was in the service. I quit reading comics probably in middle school at some point, and I didn't read comics again until like 8 years ago.

Why did you start doing Action Girl?

I'd been doing 'zines and self-publishing for a long time. I was doing my own mini-comics, I was meeting girls who were doing mini-comics, I was reviewing mini-comics, and I realized that there were so many girls doing really good mini-comics work, and they could not break into the non-mini-comic level. They just couldn't seem to get published anywhere, they couldn't break into anthologies. And at the same time, Elizabeth Watasin and I were talking about starting up an anthology comic for all of our stories that we had been discussing, so I decided why don't we just do all of it at the same time. And thus **Action Girl**.

How do you find the creators that you feature in Action Girl?

In the earlier issues, a lot of them were mostly people who had sent me their mini-comics, and I invited them to be in **Action Girl** because I thought their work was appropriate. Recently, I've started getting packages from girls who have been basically doing comics in their room and have never been in an anthology or a mini-comic or gone to a comic convention because they find comics so intimidating, but that's what they're doing. So that's where some of the recent contributors have been coming from. It's really cool, their work has literally never been seen. Amanda Lewis has been working for quite some time but no one's ever seen her work before.

Why tell your stories in the comic medium?

It's the only medium where you can actually control everything. In television and movies, there are so many other people involved who can affect the outcome, and comics is the only thing where you're actually the director and the producer and the actor. And it's the only way that you can really, completely get your vision across purely.

What's in store for Action Girl in 1997?

The regular four issues this year are coming out, but I'm also going to be doing a special issue sometime this year. I don't actually have a title for it yet so it's hard for me to talk about, but it's going to be a co-ed **Action Girl**, with mostly contributions by guys and some teams that are co-ed. I've always maintained that writing these kinds of stories is not limited to women, and there's certainly plenty of guys out there doing comics that are for girls, so that's what that special's going to be all about. I have no idea when it's scheduled for. Probably Summer or Fall.

What do you have coming up on the *Superman Animated Series*?

I'm not exactly sure how their schedule is working, but I don't think anything we've worked on is going to be on until the Fall. We did a new character called Livewire, who I believe is actually going to appear in the comic. Actually, right now we're in the middle of the Supergirl origin story, the first half of which is right now in production, but the second half of that won't be in production for a while. And that obviously won't be appearing until next Fall. I don't know what else we'll be doing because *Superman* went on hiatus for them to finish up the *Batman* episodes. So we're going to be taking a little break from *Superman* to get some of our comics done.

When it came to the *Superman* job, what do you think was the thing that got you in the door? I'm sure there were lots of other writers who wanted to be doing that as well.

Obviously, the first script we did was a trial script, and it might not have gone any farther than that [laughs], but what really got us our try-out is that Evan and I have both done superhero characters that are not traditional superhero characters, so we're both people who like superheroes and understand the genre but aren't really slavish to it and look at it in a new way, and that's really what they were looking for, and that's why they let us try our hand at it.

—CV

Hey kids, Action Girl's so mod she even does that i-net thing! Dial up www.houseoffun.com to see for yourself!

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The Shocks Continue in February

IMAGE STOCKS UP ON BLACK AND WHITES

"There's a quote," explains Image co-creator and Vice President Jim Valentino, "from **Alice in Wonderland**: 'Everybody talks about the weather and nobody does anything about it.' We decided to do something about it." He's referring to the long list of creator-owned titles he'll be overseeing that have just been added to the Image line-up.

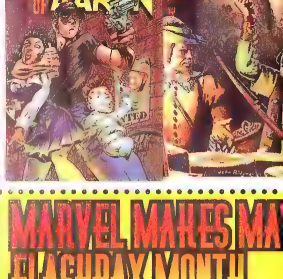
Starting with Valentino's own book, **Touch of Silver**, which he describes as "The story of a disenfranchised ten year old boy who escapes a dysfunctional reality through his books, his drawings, and his comic books. It's like a dysfunctional *Wonder Years*." The list of new titles is as follows: **Age of Heroes** & **ESPers** (from James Hudnall), **The Adventures of Aaron**, **Soul Wind**, **Starchild** (James A. Owen), **Replacement God** (Zander Cannon), **Dusty Star** (James Pruett & Andrew Robinson), **Amanda & Gun** (the continuation of **CyberZone**), **The Badger** (Mike Baron), **The Nameless** (Joe Pruett & Phil Hester), **Jinx** (Brian Michael Bendis), and, in the future, **Ship of Fools** and **Regmap**.

Valentino describes the addition of these titles as a broadening of scope going on at Image in general, explaining, "At least four of us seem to be moving in the same direction at the same time: Jim Lee with the Homage line, Erik Larsen with the books he's producing—**A Distant Soil**, **Teenage Mutant Ninja Turtles**, **Big Bang Comics**, Larry Marder by bringing on books like **Mage**, **The Tenth**, and **Heartbreakers**, and the books I'm doing. We all realize that the horse is old and it's time to get a new horse."

This mass exodus of creator-owned titles to Image is significant; what is happening is not just the expansion of a comic company, but a new direction for the future of comics. Valentino explains, "I genuinely see this as the future of comics. I believe that each and every one of these titles are excellent, each of them stand completely alone, they're totally different not only from everything else out there, but from one another."

However, as Valentino admits, "We will always have superhero comics, and very few people love superhero comics as much as I do, but the general populace has never really embraced them. If we are to go forward and find new readers and people to replenish this marketplace, we need to bring them in with new visions, not with the same old 60 year-old characters."

—Benn Ray



A LEAGUE OF THEIR OWN

Following the success of Jeph Loeb and Tim Sale's **Batman: The Long Halloween**, Brian Augustyn, Barry Kitson, and Mark Waid will reintroduce fans to the early adventures of "The World's Greatest Heroes" in **Justice League: Year One**—a year-long mini-series slated for late 1997. Within the span of the series, Waid and company will tell all new stories concerning the first days of the team that consisted of The Martian Manhunter, Aquaman, Black Canary, as well as the Flash (Barry Allen) and Green Lantern (Hal Jordan).

"We'll be telling the in-between stories," Waid said of the series, "and more to the point, we'll really delve into who these characters are. I really want it to be a **Watchman**-like take on the **Justice League**."

—Scott Braden

MARVEL MAKES MA FLASHBAX MONTH

According to sources at Marvel, all of their May titles will flashback to three years before Professor Charles Xavier find the X-Men. For the entire month, fans will be treated to the adventures of a pre-Spider-Man Peter Parker, a pre-Hulk Bruce Banner, and a Charles Xavier still confronting the problem of how to unite humans and mutants. This means fans will get a chance to see their favorite Marvel character circa 1962, before the dawn of the age of heroes (and villains). That's not to say, however, that there still won't be a lot of action in Marvel's titles. Fans can look forward to finding out more on the origins of many of Marvel's characters, as well as pre-hero/villain encounters between certain characters.

—S

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FEBRUARY DECLARED STARMAN MONTH

In honor of James Robinson's fantastic work, DC Comics has declared February to be Starman Month and will release a number o cool, **Starman**-related products. Fans can look for a tee-shirt, badge, watch, and a new **Starman** trade pape back which collects issues #7-10 and #12-#16 of the tales of Jack Knight. Issue #29 of **Starman** will be a stand-alone issue in February, and, according to Robinson, "It features an aging '50s swinger who has super-powers and has been a professional bank robber who's returning to Opal City to mull over his missing years. Whilst he's mulling over this, the Opal City police and Jack Knight are on alert to the fact that he might rob a bank at any time. And there's also a revela tion involving an aspect of Jack's life—I shouldn't say it that way, it makes it sound like I'm going to out him or something. What I mean is that a plot line that I laid the seeds to over a year ago will finally come to fruition, and we'll learn a little bit more about Jack."

But Robinson's got plenty more in store for Starman, beginning i the next four-issue story arc. "The next arc is called Infernal Devices," explains Robinson, "and will introduce a couple of new characters, including a character named the Infernal Dr. Pip who likes to leave bombs. And it will als reintroduce the Black Pirate in more traditional garb and explain why he's there and what he's doing, an that will build towards a life and death struggle to save Solomon Grundy that will involve tentatively, Woodrue, Batman, and Alan Scott, the Sentinel."

Robinson pauses a moment before adding, "You'll also learn, in issue #31, that will be the last time we see Wesley Dodds in the present. And I'm not saying that he dies, but he does withdraw from the DC Universe so to speak. And it was me trying to give him a good sen off. Hopefully, after that, we'll be going into the crossover with Shazam. We'll actually have other Golden Age characters that will be involved, notably Bulletman and Spy Smasher."

What's more, Robinson's got more in the works tha **Starman** for fans to look forward to. "To coincide with either the fifth or sixth issue, Homage is goin to do a collected trade of the first four issues of **Leave it to Chance**,"

Robinson explains about his other monthly series. "And beginning this year I'll also be doing **Ash** with Joe Quesada for a while. I've committed to the first fou issues. And there's also **Witchcraft**, we're doing something more with that. I decided wasn't going to, and then one way or another, I came up with an idea. It's all set during the French Revolution with art by Michael Zulli. So that'll be something to look out for next year."

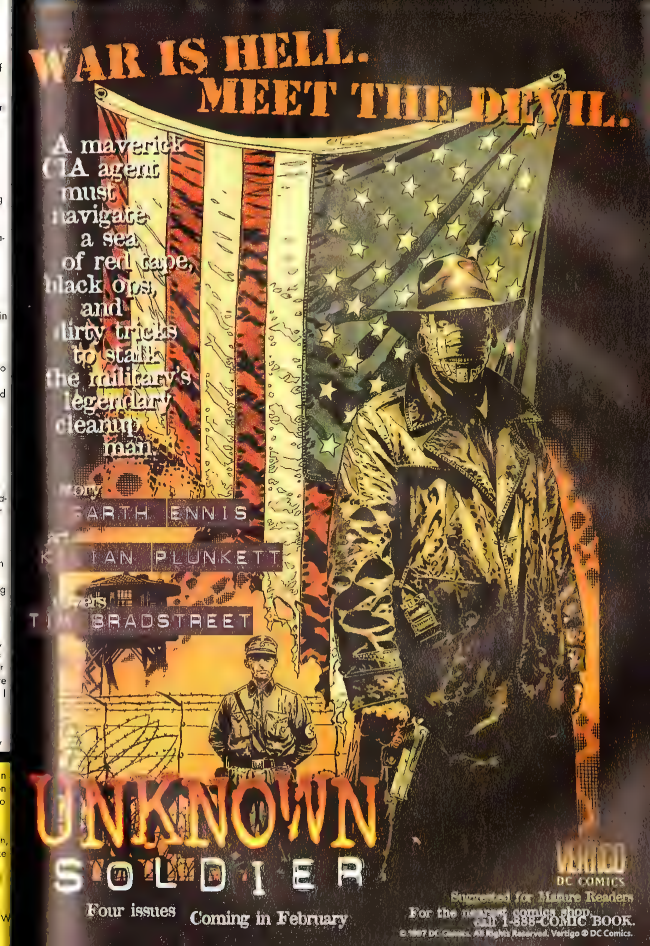
—CW

KARL KESEL DEPARTS FROM DAREDEVIL

Veteran comic writer Karl Kesel recently announced that he's leaving **Daredevil** after a all-too-brief run on the title. According to Kesel, whose last issue is #364, "I was taking a too much work. When I looked at my assignments, it was difficult to decide, but it had t be **Daredevil**. I guess what it came down to is that I felt that there was some-thing missing on the book, and I couldn't put my finger on it. The last issue is a perfect example. There are interesting hoops that Karen and Foggy jump throug but Daredevil is just a hero who saves the day. I couldn't figure out where to tak the main character."

Fans of Kesel can find him continuing to work on DC's **Adventures of Superman**, as wel as writing **Challengers of the Fantastic** and co-writing **SpiderBoy Team-Up**, both for Amalgam.

—C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COMPANY NEWS

Hey, welcome to 1997, good to see you. This time around, I'm back in the saddle all by my lonesome—Joseph P. Rybandt

AC COMICS

A new **Femforce** mini series in March? Oh joy, oh joy! **Femforce: The Yesterday Syndrome** #1 begins this brand new $4.95 mini from AC and features Brad Gorby art. • **Fighting Yank Retro Comics** #0 not only has a great name but features classic retro-comic stories and Yankee Girl! It's 40 pages and'll set ya back $5.95.

ACCLAIM COMICS

Out in March from the house of Fabian, it's **Bloodshot** #1, featuring the talents of Len Kaminski and Sal Velluto. Yes, Bloodshot has big guns, searing reflexes, and an indomitable will, but does he have what it takes to make it in today's market? • Jamie Delano takes up the writing duties on **Shadowman** #5 in March, with an all-new story-line and more mayhem and murder featuring the cherubic Zero. The streets of the Vieux Carre have never been darker, and you know what that means—fun, fun, fun. • **Trinity Angels** #1 roars onto the comics scene from Acclaim, and with the three Barbella sisters now discovering their superpowers, you know you can't go wrong here. Written and pencilled by Kevin Maguire, look for this one in March.

ANTARCTIC PRESS

Antarctic is reducing their over-laden load of comic titles. Beginning in March, look for Antarctic to try to keep the number of titles they produce to around ten monthly. Some of the titles making the grade include: **Warrior Nun Areala** and all of her various mini-series, **Shotgun Mary, Robotech, Ninja High School, Hepcats, Lufwaffe 1946,** and **Haana,** the new book by **Cell** creator Derek Kirk.

ARCHIE COMICS

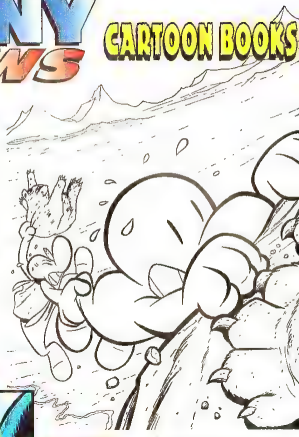
Can it be? Does Archie finally make the choice between Betty and Veronica after all these years? We doubt it, but **Betty & Veronica** #112, available in March, claims to put Archie to the test. • Who sums up Spring Break better than the Riverdale gang...well a lot of people actually, but **Archie's Spring Break Special** #2 promises more wholesome Spring Break fun from the gang. Available in March.

AVATAR PRESS

The **Wrath of the Furies** mini-series kicks off in "style" this March. Issue #1 will be available in several editions including the **White Leather Edition** which will be limited to 1,400 copies, and'll set you back 25 bucks. Surprise surprise, there will also be a nude edition for 5 bucks **Pandora** #0 will also be available in March with a nude edition as well. • **Donna Mia** gets "giant-sized" in April.

BIG APPLE COMIC CON

Vincent, Mike and the rest are at it again in the mean streets of New York. All the action happens January 25th of 1997 and features the Chaos! Comics band of evil! The gang of miscreants will be premiering **Chastity** #1 and **Evil Ernie vs. The Movie Monsters**



BIG ENTERTAINMENT

Ted Williams' **Mirrorworld: Rain** wraps up the mini-series with issue #0 in February. Does this wrap up the Big E as well? You'll have to wait and see after they put out **Mickey Spillane's Mike Danger** #10, also in February.

BLACKOUT COMICS

A new direction for Blackout begins in March...they'll be publishing comic adaptations of the Korant! Actually that's not true at all, but it does sound like fun. In reality, March does mark a new direction for Blackout. **Hari Kari: Possessed by Evil** turns the female lead into pure evil—we didn't see that one coming!

BRAINSTORM COMICS

To celebrate the series **Vamperotica** turning 25 (issues that is), Razor will be making a guest appearance in the 25th issue on sale in March.

CALIBER COMICS

Shooting way ahead to April of 1997 comes **Jinx Special** #1. 64 pages of pure **Jinx**. All **Jinx**, all the time baby. More **Jinx** than you can shake a stick at. The full-length story is by Brian Michael Bendis, and the $4.95 **Jinx Special** also features a "lavish" gallery of comic art from top creators, including Guy Davis and Drew Hayes. Jinx!

CARTOON BOOKS

Issue #28 of the now-back-home at CB **Bone** will begin the Rockjaw: Master of the Eastern Border saga as the new bad guy, Rockjaw, is introduced into the world of **Bone**. On sale in March, aka Rockjaw Month, for $2.95 by Jeff Smith. In April look for the fourth volume of the **Bone** Hardcovers. This time around it's **The Dragonslayer**, which collects issues 20 through 27 for $24.95.

CFD PRODUCTIONS

A general audiences titles from CFD? Has Hell truly frozen over? VonPyre is brought to life by creator/writer/artist Brian Hagen and tells the story of 15 year old vampire just looking for someone to love. He should have no problem finding love, as there are plenty of chick vampires running around the comic world. The first issue will be available in February.

CHAOS! COMICS

Chaos! will be everywhere in March, with the debut of two new projects. First up, **Suspira: The Great Working**, an all-ages mini-series created by Brian Pulido and put to flesh by writer Philip Nutman and artist Mike Okamoto. The series will be fully-painted and a special edition of #1 will feature a Joe Jusko cover. Then we've got the one-shot *Homicide: Life on the...*wait a minute that's the TV show...let me check my notes...here it is...**Homicide: Tears of the Dead**. Again, an *all-ages* comic. This one-shot is written by Hart Fisher...you hear that?...yes, that's Hell freezing over...with art by newcomer Steve Scott under a Brom cover. All this for $2.95! Live the life of the Chaos! crew? Oh yeah baby, sign me up! Now you can experience the chills and thrills of Chaos! in the privacy of your own home. The *Chaos! Halloween Bash and 1996 Fiend Awards* video is only 20 bucks! See all the goings-on at last year's Chaos! party in this 45 minute video. Collect 'em all!

CLAYPOOL COMICS

Elvira Mistress of the Dark TPB is 152 pages of pure Elvira fun all under a photo cover. Available in March, the stories are by Kurt Busiek, Paul Dini, Dave Cockrum, and more! Also is March, the regular **Elvira** series will be available as issue #47 hits the racks (heh-heh—racks).

Not to be upstaged by Elvira, a trade collection of **Soulsearchers & Co.** is on the way as well. The funny Peter David series will appear in **On the Case**. It must be trade paperback month at Claypool, because they have yet another one lined up for March. The **Deadbeats** appear in the **New In Town** collection from Richard Howell and Ricardo Villagran.

COMICO COMICS

The **Oblivian** collection will be available in March. This collection of the comic series will be polybagged with an assortment of **Chrysalis** cards. The **All-New Elementals** Sex Special #1 will be written (that's gotta be tough to script) by Eric Dinehart with art by Tony Daniel and Mike Mayhew. It's 32 pages of sticky situations, all for $2.95, with a nude variant cover for $10.00.

CRUSADE ENTERTAINMENT

The end of **Shi**?!? That's right! The first story arc of **Shi** concludes with issue #12 as Shi finally confronts Masahiro Arashi. As an added bonus, #12 will contain a preview of the upcoming **Angel Fire**. All the fun from Billy & Co. in

COMPANY NEWS

February. • Speaking of **Angel Fire**, issue #1 will be available in March and features a preview of the new **Tomoe** series. What that will contain a preview of, we're not sure.

DARK HORSE COMICS

There's whole lot goin' on in March! Supes did it, so why not Bats? **Batman/Aliens** is a $4.95 mini-series written by Ron Marz with art supplied by none other than Bernie Wrightson. The Aliens come to Bat-town indeed! • P. Craig Russell has taken the bulk of the **Elric: Stormbringer** mini-series to Dark Horse (issue #0 was produced by Topps). Faithfully adapted from the work of Michael Moorcock, this seven issue series is comin' at you for only $2.95. • While you're waiting for the next **Sin City** series to start, Frank is humbly offering up the **Sin City: Sex and Violence** one-shot. This time around it's black, white, and blue and tells the story of a little chicky-poo named Delia.

DC COMICS

Aside from February being Starman Month, **Batman/Wildcat** #1 hits the racks in February as well. All the power-packed action is by writers Chuck Dixon and Beau Smith. This mini is poised to put Wildcat back into the DC Universe. • Also in February is the **Wonder Woman: Second Genesis** trade collection. For 10 bucks you can relive issues #101-105 of John Byrne's work on the guardian of Gateway City. • The damsel duo of Oracle and Black Canary are back in February. **Birds of Prey: Revolution** is a one-shot that should be every bit as good as the previous one-shot and mini-series. Ennis fever—catch it! Garth's latest violent spin through comics comes to you in February in the form of the **Unknown Soldier** #1. This mini-series, featuring art by Killian Plunkett and covers by Tim Bradstreet, places the soldier into the world of the '90s and the CIA. • It's on our cover (one of 'em anyway): **Adventures in the DC Universe** is a **Superman/Batman & Robin Adventures**-esque foray into the world's mightiest heroes. Look for all the "animated" fun to be available monthly for $1.75.

DYNAMIC FORCES

For fans of **Witchblade**, **Cyberforce**, and **The Darkness**, Dynamic Forces brings you the official Top Cow Fan Club. Members get a newsletter, mini-print, a variant exclusive edition **Darkness** #1, membership card, and more for only $19.95. Other packages are available, ranging from the Base Membership up to the Gold Membership.

ENTITY COMICS

Apparently this was an "acclaimed" series; the 80 page trade collection of the first three issues of **Apathy Kat** by Harold Buchholz is $7.95 and also available in a signed edition for 20 bucks. All the fun comin' your way in March. • Continuing with their *Stargate* comic work, Entity releases **Stargate: One Nation Under Ra** in March. This is a one-shot that is available in two editions, the regular for $2.75 and the foil cover for $3.50.

EXHIBIT A PRESS

They're so popular they're coming back to you one more time. **Wolff & Byrd, Counselors of the Macabre Greatest Writs** will be available in March for $2.95 and includes a reprint of the very first issue of the series...and more.

FANTAGRAPHICS BOOKS

Roberta Gregory continues with **Naughty Bits** #22 available in March. The main stor is titled Bitchy Bustin' Loose a we take a look at life in the '70s. • To this date, we're sti waiting to see **New Love** #1 and we're hoping it's better than **Whoa Nellie**, but until v figure all that out, **New Love** #4 will be available in March It's $2.95 and by Gilbert Hernandez. • Rounding out March comes new work from Mark Kalesniko, the man behind the **Alex** series of a fe years ago. **Why Did Pete Du Kill Himself** is an 88 page, $8.95 graphic novel about th complexities of life.

FAT CAT

Newcomers Fat Cat kick off March with their first release, Oak #1 from the **Root of All Evil** series. Check out 24 pages of stylized black and white art by Al Diaz, with a story by M. F. Mangione. Quite a unique comic with an environmental slant, this is su to please both the tree-hugge and the lumberjacks out then

GRAPHITTI DESIGN

From the nice folks that make the cool stuff comes more of it in March. The Bone Magnet Set #3 will be available; this time around the set includes Fone Bone, Grandma, a Rat Creature, and Ted. The set'll cost you $6.95. Collect 'em all! • The Chaos! playing cards were cool, but the unc sheet is awesome. For only $12.95 you can pick up this uncut sheet featuring all your favorite Chaos! creations a royalty They're only making 1,000 of these, so what're y waiting for? Collect 'em all!

HALL OF HEROES

In February, Hall of Heroes brings back the story of zombies and horror first unleashed in **Hall of Heroes Presents #1**. **Sinister: The Road To Thelema** kicks off th new mini-series. • In March, be on the lookout for **Hall of**

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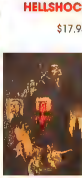

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HELLSHOCK SERIGRAPH PROMO CARD - Signed by creator/artist/writer Jae Lee. These promo cards were originally given away at November, 1993 SCAI Convention. Only 600 of these cards were given away at the show. $19.95 Retail Price. 0314TCPS Limited to 10,000 cards

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Limited to 10,000 cards. Less than 1,000 cards left.
NOTE: THESE CARDS WERE ORIGINALLY AVAILABLE ONLY ONE PER CASE OF THE CREATORS UNIVERSE! $29.95 Each. 0314TCPSS

HELLSHOCK/SHI PHONE CARD UNIQUE COLLECTIBLE!!! This special card was available exclusively at the '95 San Diego Convention. Each card comes with 7 minutes of phone time, scratch off PIN number, easy to follow instructions and one year expiration date! $10.00 Each- 2 Domestic Minutes Limited to 2000 cards. 0314P2

HELLSHOCK '97 PHONE CARD #1 (bagged with HELLSHOCK #1- 48 pg comic book!). Each card comes with 3 Domestic minutes of time. Every 4th card ordered is a special variant! $6.00 Each- 3 Domestic Minutes. 0314P197

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COMPANY NEWS

Heroes #0. This special issue puts Matt **(Snowman)** Martin, Trent **(Creed)** Koniuge, and Ethan **(Cyberfrog)** Van Sciver all in the same issue and all for only $2.50!

HARRIS COMICS

Make sure you check out **Vampirella Lives** #3, available in February, with J. Scott Campbell's first rendition of Vampirella on the cover! **Vampirella vs. Pantha**? **Pantha vs. Vampirella**? Relax...it's both in March by writer Mark Millar with fully-painted art by Mark Texeira. This work by Millar leads the way for the announcement that Mark and Grant Morrison have signed up to be the new writing team for **Vampirella**. The plan is for them to work on **Vampi** work for twelve issues starting with the **Vampirella: Rebirth** mini-series. Finally, the origin of Cyberfrog with **Cyberfrog** #0 in March. The cover/story/art are by Ethan Van Sciver, and the issue ships with a variant cover by Art Adams! • Fresh from **Death & Destruction** and **Vampirella Lives** comes **Hemorrhage**. This three issue mini-series starts in April by Michael ("I wanna do it all!") Bair.

HEAD PRESS PUBLISHING

In February a "ground breaking" event; **Template Special #1**, **Degrees of Perception** will begin in black and white and then...(wait for it)...and in color! And we thought that the Lee/Kirby work was the stuff of legend.

INTERNET COMICS

Luddite warning! For the non-technologically impaired, check out some Internet comic book fun at www.inetcomics.com! You can check out work by your favorite creators and get help with your own creations.

KITCHEN SINK PRESS

February continues the seemingly endless wave of non-James O' Barr **Crow** product. **The Crow: Waking Nightmares** #2 (of 4---surprise, surprise a mini-series) is available. Luddite warning! Mark Landman and his (gasp!) computer bring you a story of melded man and machine in **Blue Loco** #1. It's 36 pages, has a cardstock cover, and costs $5.95. It's the 10th anniversary of **Violent Cases**! Celebrate with Kitchen Sink in February as they make the Neil Gaiman/Dave McKean graphic novel available in a new special softcover edition. The hardcover will be on the way in March.

LONDON NIGHT STUDIOS

Sisters of Mercy has found a new home at London Night. The publisher will be bringing you **Sisters of Mercy #0** in March. The team remains the same---Rikki Rockett and Mark Williams. In February, **Full Metal Fiction** is in the house. The color/B&W anthology will push new boundaries for the publisher.

MARVEL COMICS

The first crossover of the Heroes Reborn phenomenon is en route in February. The Industrial Revolution kicks off in **Fantastic Four** #6, then hits the **Avengers** #6, bounces over to **Iron Man** #6 and wraps up with the special Cable appearance in **Captain America** #6. All these sixes... looks like there could be a pattern. Another dust-off comes in the form of the new mini, **The Untold Legend of Captain Marvel**. This three issue series begins in January and is said to be "**Captain Marvel: Year One.**" The biggest of the big and baddest of the bad comes back to town in a one-shot in February. **Juggernaut** is written by Joe Kelly and features art by Duncan Rouleau. Lots of smashing and mayhem in this one, baby! The big news for the month of February from Marvel is the debut of the **Thunderbolts** series. Issue #1 from writer Kurt Busiek and artist Mark Bagley promises to introduce a team to replace the heroes that were lost during Onslaught. Can they do it? We'll let you know.

NBM PUBLISHING

Stick a fork in it! The final volume of the Burne Hogarth **Tarzan** collection will be available in February. You have two options to buy: The regular hardcover for $37.50 or the super-dooper deluxe, signed and limited edition for $140. Also in February is the collection of the Rick Detorie syndicated strip, **One Big Happy**. The collection is titled **Should I Spit on Him or** only costs 10 bucks. Gotta love Drabble and now you ca love him in the privacy of you own home. The March collec-tion, titled **Son of Drabble**, is by Kevin Fagan and collects the syndicated strip for only 1 bucks.

PENTHOUSE COMIX

For Valentine's Day, look for

Penthouse Comix #20 to arrive under a Joe Chiodo "Cupid" cover. More Chiodo inside with a five page spread (heh-heh) highlighting his art. Nothing says love in February like Penthouse.

POWDER MONKEY PRODUCTIONS

Harvey ("I can draw anywhere!") & Co. are back from their tour across this great land of ours and have plans to open it up in 1997. Projects planned include: the all-ages **Powder Monkey Perils** in April, **Diver** Down and **China Sea** also

In April and **Enola** Gay and the Bomb debuting! Two years Sam Glanzman's ran in July.

SIRIUS ENTERTAINMENT

Sirius ... shirt maker Fashion ... leave teamed up to bring you a line of Sirius apparel. Now you can proudly wear Sirius on your chest. The T-shirt design featuring the image from **Dawn** #1 will be available in March. Future designs will include images from **Animal Mystic**, **Poison Elves** and more **Dawn**! For your fix in the meantime, you can check out the Sirius-only T-shirt of **Akiko** and the **Poison Elves** "Eboloa Zaire," available in February. • The next find from Sirius comes in the form of **Roel**, from artist Roel. It's a one-shot in February and only costs $2.95. • Star Collector™ Arnold T. Blumberg™ began weeping like a small child when the reality of the following news finally sunk in...**Wandering Star** is over. Issue #21, available in February, ends the series. There, there Arnold, I'm sure Teri has more stories planned; so you see, it's not really over as long as it lives in your heart. • The long-awaited third collection of the original **Poison Elves** should be available in March. **Poison Elves TPB** Volume 3: Desert of the Third Sin will collect **Poison Elves** (the original, self-published issues) #13-18 and feature a new cover by Janinie Johnston It'll only set you back 15 bucks.

SLAVE LABOR GRAPHICS

There's a new **Dark? Dark** #4, by Evan Dorkin, will be available in March and contains "more new material than any of the previous issues." Thrill to the adventures of the Eltingville Club in the story Marathon Men, swoon to the adventures of the Murder Family, and so much

GEMSTONE PUBLISHING

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COMPANY NEWS

more! • March sees the release of **abel** #1 by writer William Harms and artists Mark Bloodworth (now that is a cool name) and Troy Zurel. The work is described as a "blending of The Grapes of **Wrath** and To Kill a **Mockingbird**." Sounds like a load of laughs! • Randy gets tattooed in **Slacker** #13. • From the "we-really-like-the-title-of-this-so-we'll-put-it-in-here" dept. comes **Beer & Roaming in Las Vegas** by cartoonist F. Andrew Taylor. The name really says it all. Check it out in March.

SQP

We never read it, but any comic described as "**Watchmen** with a British accent" can't be bad at all. Those words describe **The Complete New Statesmen** available for $14.95 in March from creators John Smith, Jim Baikie, Duncan Fegredo and Sean Phillips.

TOPPS COMICS

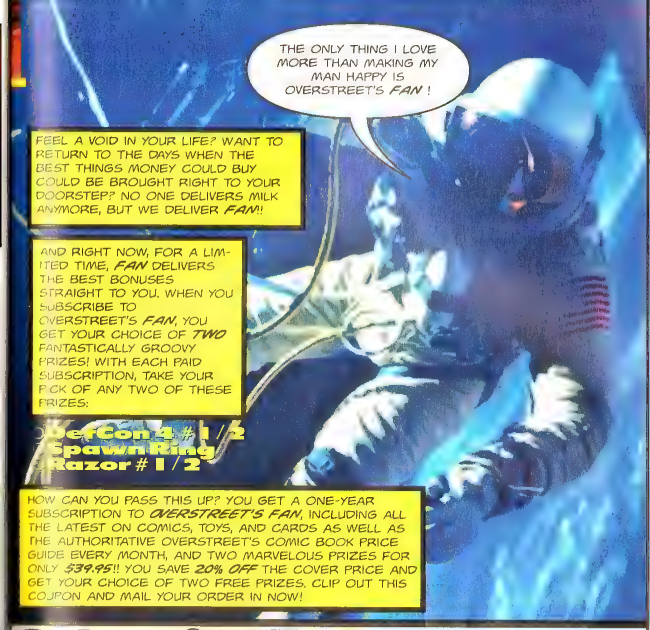
It would've been better to coincide with the release of the film...but...better late than never. **Mars Attacks High School Special** #1 is a replacement for what would have been **Mars Attacks** #8. This mini-series is by the regular **Attacks** team and is available in March. • Also in March is the conclusion to the **Mars Attacks the Savage Dragon** mini-series. We hate to see it go. • **The X-Files** continues to placate the conspiracy freak in us all as issue #28, titled Be Prepared, hits in March.

WILDSTORM PRODUCTIONS

This one's goin' out to the retailers...hit it boys! Beginning with comics solicited for December, WildStorm has instigated a UPC code for their titles. This allows stores with nifty computer systems to make your comic buying go by just a little quicker. But that's not all! WildStorm also promises to get their comics out in a timely fashion and to allow the books to be returnable if they ship two or more weeks late. To accomplish this, they promise no company-wide cross-overs for 1997. Damn, we were hoping for Fire From Heaven Part Two. • Beginning with issue #6, **DV8** will carry a "mature readers" advisory on the cover, so have those fake ID's ready. In related news, the upcoming **Voodoo** mini-series by Alan Moore will also be marked and targeted for a more mature comic audience. • You've seen the ads in **FAN**, now hear the news from WildStorm! Beginning with **FAN** #22 and carrying through to the debut from WildStorm in March, **Savant Garde** is on the air! Start the adventure as Barbara (writer) Kesel, Ryan (pencils) Odagawa, and Chuck (inks) Gibson bring you all the monthly stories of the splinter group from **WildC.A.T.S**. Remember it all kicks off in **FAN**!

VEROTIK

From the company that Disney wishes it could buy comes more fun for the whole family. Continuing the thrilling, gosh-darn fun of **Albino Spider of Dajette**, issue #2 is available in March. Then there's the good-natured, friendly stories found in **Verotika**. Issue #15, also available in March, features the sure-to-be-good-for-reading-aloud-to-friends-and-family story about "lesbian sex and amputation," fondly titled, "Stumps." Hey Glenn, missed you at the Misfits reunion show. ✠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RAVELING

Let's put a positive spin on things. HEY! HO! LET'S GO!

We, fans of comic books, are the pop culture elite. And we MUST stop working so hard to keep the rest of the world from joining us. If you take nothing but those two thoughts from this column, I'll be a happy camper.

Every time I've been to a comic book convention or a store signing, the conversations I've overheard or been a part of always include virtually every aspect of pop culture. Movies, music, magazines, collectibles, television, and books all seem to be of great interest to fans of comic books. Because of this I like to think of us at the epicenter of pop culture. For instance, I'm a ravenous fan of film, the whole gamut from old classics to current independents (in fact, independent entertainment in general but I'll touch on that later). Because of this interest I have several friends who are huge film fans like myself, but few of them also share my interest in music and fewer still have any affection for comics. However, all my friends into comics share great enthusiasm for just about everything related to pop culture. I'm telling you, we are the pop culture elite. Yes, an entire subculture completely out of touch with reality

I'm proud of this to a point. It's the subculture part that really bothers me. Yes, we are a subculture, and relatively speaking, there really aren't that many of us. With the exception of a few characters, Batman, Spider-Man and Superman easily being the best known, your average person on the street doesn't know the first thing about this medium we all say we love so much. And the elite part can cause problems as well. It seems to me that we're working far too hard at keeping new people from coming into our humble little world of comic books. As a matter of fact, we're actually chasing people away. Pretty elitist, right?

How, you ask? I'm happy to tell you Marvel and DC comics continue to perpetuate the practice of reinventing super heroes, old and new, in desperate attempts to meet and create new trends. Instead of making these old work horses contemporary, the ultimate result is impossible to follow continuities that have finally scared longtime readers like me away from favorite characters, and I'm supposed to be a fan. These two companies were responsible for the creation of our industry's greatest icons, but a respect for history and the purity of the original concepts has been ignorantly thrown aside for a weak temporary fix called a "marketing plan" when a good story was all that was needed to add new fans instead of alienate old ones. Speculators show up looking for a quick buck and quickly disappear when they see the emperor has no clothes.

It's too bad the **Fantastic Four** couldn't have had a final issue when Jack Kirby left Marvel in the early seventies. The saga would have been told in its entirety and ended with dignity instead of chugging along with the occasional "strong storyline" or "exciting new creative team" finally bleeding away its uniqueness and becoming a victim to the recent "Heroes Reborn" scam. Wow, this isn't sounding so positive is it? It will be, I promise.

by Mike Allred

First of all, I should point out that there are a lot of talented creators at work on these ever-occurring "revisionist" projects, many of whom have created phenomenally successful characte and titles of their own. I'm pleading with every creator with tal who may read this. I don't want to hurt anyone's feelings, I war to encourage growth (even and especially my own!), but I'm staggered and perplexed at the reasons for rebirthing the **Fantastic Four**. I've avoided reading it even though I've heard good things about it simply because it's completely, absolutely unnecessary for this project to exist. I've read Stan Lee and Jac Kirby's version and I was happy with it. The talent involved sho be working on new concepts, new stories, new creator-owned, creator-controlled projects. A whole new genesis! Creators sho be at the controls, calling the shots of his or her own creations comic books that will conclude at the creator's discretion. As it should be. Independence! Creator ownership! This is where I would encourage ALL creators in our industry to direct their energies. If classic company-owned characters are to continue, then let's serve them well with excellent stories instead of rewriting history.

Also, let's seek and support what's unique about each of us. It firesome to see a popular artist's style cloned shamelessly. We all have our influences. Mine would include artists like Alex Toth, Johnny Craig, Jack Cole, Frank Frazetta and Jack Kir but I wouldn't consider it a compliment if someone told me my work looked just like an of these amazing artists. It's more important t be INSPIRED by our influences instead of attempting to copy them. Break new ground w a style that's all your own AFTER developing t learning basic drawing and drafting skills. Yo won't learn these things by copying comic books.

There are several examples to prove that quality and originality sell themselves. Vertigo isn't publishing DC Comics' best books by accident. Vertigo is publishing comics that hol actual stories between the covers! Alternative publishers publish some of my favorite comics with breathtaking and uncompromising origin creators like Chris Ware, Paul Pope, Jay Stephens, Seth, Pete Bagge, Charles Burns, Mark Schultz, Will Eisner, Jim Woodring, Da Clowes and the Hernandez Brothers. Unfortunately, market perception (oftentimes the fault of the publisher) has almost alienated companies like Fantagraphics, Kitchen Sink, and Dra and Quarterly from mainstream comic shops which has forced these companies into other avenues to find their audience. I'm more likely to find a copy of **Acme Novelty Library** in a record shop or independent bookstore than my local comic shop. Why does this happen? Our industry awards constantly go to titles t are almost impossible to find in your average comic shop. At le an ACADEMY AWARD guarantees millions of extra dollars of b office to a film or performance that might have been ignored. V need to support our finest in our own comic shops at least as w as a record shop can. I would suggest longer shelf time and ex reordering efforts for exceptional titles.

We all want to create something special and unique in our lifetimes. Together, retailers, distributors, publishers, fans and pr

SOAPBOX

can create an art form that literally has something for everyone. There is no other medium in entertainment that is as available to independent artists as books, especially comic books. Believe me, I know what I'm talking about here since I'm currently editing my first independent feature as well as mixing my band's first album. Comics I could do all by myself if I had to. Music? Not in a band. Film? No way. There is no other medium with the available interaction between artist and fan. When was the last time you met David Bowie or the Smashing Pumpkins at a convention? Or got your letter published in Martin Scorsese's letter column? There is no other medium that specifically targets your audience like comics, especially now that we've boiled down to ONE distributor (although I'm not sure if this is a good thing)!

Where have we gone wrong meeting our potential? Storytelling Every good story has a beginning, middle and end. When I was a kid, my older brother and I preferred DC comics because each issue usually told a complete story. Marvel comics began the continuing storyline, and that was frustrating for us since there was no guarantee that we'd find the next issue at the drug store. Later we learned when the books would come out, and Marvel comics became more exciting and worth the hunt with stories that were easier to relate to—heroes that had the same problems as regular folks. But unlike regular folks, the problems continue for characters who never age and the dead constantly return to the living. Now, I work in this business and I can't follow what's going on in any of the "big two's" (who ain't so big anymore) titles and how they relate to what I loved so much as a kid. Good writing can always rise above genre. I'm not anti-superhero, I'm anti-crappy comics! There's room for good unique stories in any genre. Look at **Stray Bullets** and **Snap City**, both titles have roots in crime fiction, yet both are unique top notch entertainment. I could stand a hundred crime comics as long as they are of unique high quality!

Comic readers are generally older job age males and, I'm told, an incredibly small growing female audience. We've all heard the phrase "comics aren't just for kids anymore." Well, that may be true but not very. Considering the majority of the type of product on the stands, I'd say "comics are for horny fourteen year old boys who are going to be very disappointed when they see a real naked woman." It is a fact that with the exception of temporary spurts of a fad here and there, comics have steadily declined in sales since their inception—when most titles sold in the millions. Yes, millions! The last time any comic sold more than a million copies was when the evil speculation craze had single moronic individuals buying dozens of copies of the same comic. There is no single comic today that sells to more than a million people. Women who buy comics are an embarrassingly few. Laura, my wife and colorist, loves comics as an art form but rarely buys one since so few even come close to interesting her. This really bugs me. I created **Madman*** for myself and my kids. The **Superman Madman Hullabaloo** is for myself and **Madman** fans. My new project, **Red Rocket 7**, is for myself and Laura. Notice I selfishly create for myself first! I've found that when I've attempted to cater to any particular audience other than myself, I'm miserable and no sparks fly anyway.

I know for a fact that all the talent toiling away creating and selling increasingly inferior comics wants to do more with those talents. Now is the time. Do it for yourself and in turn for our industry as a whole. That special unique project you create or sell could help turn our whole industry around by building a whole new audience. That idea you have may create a whole new way of getting comics out to more people

Is any of this sounding positive yet? It should be if you're thinking what I'm thinking.

We are the pop culture elite. We go see dramas, westerns and crime films. We listen to Pop, Metal, Punk, Jazz and Rap. We read classics and biographies. We watch sitcoms, sci-fi and documentaries. Why do we keep dragging around the dead corpse of the superhero genre? We are our own worst problem. But we are our simplest cure.

Here's my humble advice: We need to force ourselves to purchase and support any comic of quality that is different. They are out there! Comics that are different shouldn't go out of their way to be exploitive or controversial for its own sake. Shock value has a bad aftertaste with little substance. Gross roots support is a very powerful thing. Jeff Smith and myself have enjoyed terrific success thanks to word of mouth praise and enthusiastic retailers. Smart marketing is one thing, but it's worthless if there's nothing worthwhile to market.

Every comic professional knows where the great comic shops are. We talk. Retailers, you can create your own success as well from grass roots support. A wide variety of product brings in a wide variety of customers. If you promote comics for men and women of all ages, your customers will reflect that. Folks will go out of their way to get to your store when they know you carry ALL kinds of comics. Publishers and creators, we need to take a chance on doing that book that means something special to us but were afraid wouldn't sell. You have to believe that if it's good, if it's really good, it WILL sell. Our industry will curl up and die if we don't promote, support and encourage change, diversity, and most important, quality.

And that positive spin? When we are less elitist. When we proudly share this most subculture of pop cultures instead of ducking in shame. When we produce and promote work that is worthy of large advertising compaigns instead of painfully revamping someone else's watered-down creation. When we take our comic book medium toward the future it deserves, we'll all be rewarded by being able to walk into any comic shop any day and find treasures actually worthy of the price printed on them. HEY! HO! LET'S GO!

*Mike Allred's official DROOG INC. web site with MADMAN art gallery, RED ROCKET 7 preview and ASTROESQUE movie preview and links to related sites can be found at www.digiforest.com/~mallred.

FILES

Well, gentle readers, Christmas has come and gone for yet another year here at the **Overstreet**™**'s FAN** offices, but despite impending deadlines and mountains work, we were still able to celebrate the holidays in our own special ways. Even though we hung our stockings by the reception desk with care, however, al any of us received was a lot of empty sock. Except for Editor Mike Renegar, who found a lump of coal in his. Which none of us had anything to do with. It was the elves

Production Manager and Star Collector™ Arnold T Blumberg reads some seasonal verse to his action figures as Christmas approaches. Some people talk to their plants, Arnold reads to his collectibles.

Meanwhile, Research Editor Scott Braden relaxed with a warm cup of cocoa and his paranoid delusions about the holidays

Once Christmas finally arrived, Managing Editor Todd Hoffer and Marketing Coordinator J.C. Vaughn shared some new video games.

Things soon became too competitive, however, dashin the Christmas spirit for them both.

NO! IT MUST BE WRAPPED! I KNOW WE CAN DO IT!
STILL THINK WE SHOULD JUST PUT IT IN A BOX
I THINK I'M GOING TO GO GET ME A LITTLE MORE EGG NOG, BOYS.

At **FAN**'s annual Secret Santa meeting, Todd, Associate Edito Benn Ray, and Copy Editor Jo Rybandt examine the difficultie in wrapping a basketball.

Once you enter the

THE HAUNT OF FEAR

With great prizes like these, you'd have to be six feet under not to!

Brought to you by:

Dreamstreets FAN

GEMSTONE PUBLISHING

To make your New Year a scream, we're happy to bring you a contest with prizes delivered straight from the grave to your door. (Musty coffins not included.)

Grand Prize: One lucky winner gets enough goodies to fill a vault, including an Old Witch statue (from Graphitti), a Crypt Keeper/Vault Keeper/Old Witch print by William Stout (from Graphitti), and the Complete Haunt of Fear Slipcase Editions (from Gemstone Publishing).

First Prize: One winner will receive all of the EC Annual #1 issues (from Gemstone Publishing).

Second Prize: One winner will receive a year's subscription to Haunt of Fear (from Gemstone Publishing).

You freaks at FAN scare me. But I'll enter your contest anyway

Name_____ Age_____

Address_____

City_____ State_____ Zip_____

Mail your entry to Gemstone Publishing, Inc., Haunt Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093

No [illegible] Sweepstakes. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by April 1, 1996, which is the closing date of the contest.** Winners will be notified no later than April 15, 1996. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. One entry per person. Employees of Gemstone Publishing, Inc., its affiliates, its subsidiaries, its parent company, its distributors, its printers, its retailers, its wholesalers, its agencies and promotion companies and their immediate families or agents of Graphitti Designs, Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of grand prize: $400; First Prize: $90; Second Prize: $20. All local, state, and federal taxes will be the sole responsibility of the prize-winner. Canadian and overseas winners may [illegible] prizes awarded during giveaway. All prizes will be awarded. All decisions are final. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value. By participating in this contest, winner grants to Gemstone Publishing, Inc. the right to use winner's name, likeness, and biographical information for publicity purposes in any media now or hereafter known without further compensation to winner. Void where prohibited by law. Prizes are non-transferable. Diamond Publishing, Inc. is not responsible for lost, late, misdirected, illegible, or incomplete entries. Any and all disputes as to the validity of contest entries and/or winners will be resolved by the Gemstone Publishing, Inc. whose decision is final. Contest is governed by the laws of the State of Maryland. Any winner who resides in a jurisdiction which prohibits the awarding of prizes as stated herein may substitute a donation to a charitable organization of his/her choice in the amount of the prize awarded. Employees of Gemstone Publishing, Inc. and their immediate families are ineligible to enter. Contest is void where prohibited by law. For winners list, send a self-addressed, stamped envelope to Haunt of Fear Contest Winners, c/o Scott M. Gaines Agency, Inc./Graphitti Designs, 1966 Greenspring Drive, Timonium, MD, 21093 after April 15, 1996.

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SCOTT BRADEN'S UNTOLD TALES

ALAN MOORE & BRYAN TALBOT'S NIGHTJAR

When Alan Moore created John Constantine in the pages of **Swamp Thing**, he introduced "the urban occult myth" into the medium, and in doing so, broke new ground in modern comics. But as much as a landmark character his Constantine was, Moore had done it all before.

Several years prior to comicdom's favorite occult anti-hero seeing life on the printed page, Moore and illustrator Bryan Talbot had intended to introduce readers to **Nightjar**, an unreleased strip that was supposed to run within the pages of the British magazine, **Warrior**. A gritty, violent, and surprisingly realistic occult adventure series, the strip was the inspiration from which Moore's Constantine sprang, which in turn led to the creation of other DC characters such as Garth Ennis' Preacher and Neil Gaiman's Timothy Hunter.

"**Nightjar** was an early attempt in comics to portray horror in everyday life," Talbot says of the series, "similar to the way that Stephen King and Peter Straub do in their work. Taking another look at the story, there's things in there that have all been done since—in **Hellblazer** and all those other Vertigo occult titles."

Moore agrees. "It's fair to say that some of the ideas of this very urban approach to the supernatural eventually found their way into other books, as well as in the character of John Constantine—but you have to remember that I created Constantine as an occult wide boy. A spiv! There was something of the used car salesman mixed in with the occultist there, as well as that tricky, untrustworthy kind of intelligence which found appealing in the character. The central character of **Nightjar**, on the other hand, was an intelligent woman who sought vengeance and wanted to take back what she thought was rightfully hers. And the series itself was an honest attempt to portray the occult, not as something performed mainly in spandex costumes, but as something which happens on ordinary streets with ordinary people in ordinary clothes."

The premise of the story was that, unbeknownst to our ordinary, everyday world, there existed this other magical realm where occultists—with seemingly ordinary everyday lives—vie for power. Around the occultists who practice this magic all have odd names connected to their birds, why the strip was going to be called **Nightjar**—after the central character's magical name and a bird of prey that comes out at night.

"I knew who was going to be Mirrigan. Demdyke's name was Bryan's suggestion, because this was the name of one of the Pendle Witches who were hung for witchcraft up in Bryan's part of the country [England]. And Mirrigan was the daughter of Harold Demdyke—a powerful insecure occultist who'd been living in absolute anonymity. As the king of all the magicians, which in the story was referred to as 'Emperor of All The Birds', Harold had taken the ultimate risk by obtaining power beyond his ken while living the life of a common man. And on the very first pages of the series you'd see that he's killed, and his murderer—the new magical aristocracy—has dissolved his line of hierarchy."

Talbot extrapolates, "By the way of magic, anytime someone wanted to challenge the Emperor, they could do so, by surviving magician would then become the new 'Emperor of All The Birds'. What had happened in Mirrigan's case was that he was killed in an unprovoked way by five of these magicians who, feeling he had become weak from living a common life and not succeeding to excess, combined their forces and attacked him. So twenty years later Mirrigan is told all this by another. She then resolves to reclaim her family's position in the Kingdom of the Birds and avenge her father by killing his murderers one by one—thus starting the story."

Moore adds, "This would then bring her into conflict with a number of sinister occultists, which would've given the reader all of that great 'Doctor Strange good versus evil stuff against this earthy Bryan Talbot-Northern England book ground."

The strip, which Talbot half-jokingly says could've gone on forever, might've also strongly influenced other creator's titles—such as Neil Gaiman's **Sandman**. "The funny thing is that at the end of the first chapter of **Nightjar**, Mirrigan's grandmother calls on her because she's seen the white bird, *The Bird of Death*, and she has to pass on the truth of her father's murder to Mirrigan before she dies. And after Mirrigan leaves the house and is walking across the road, the whole house explodes! The house is engulfed in mystic fire, and Mirrigan runs back and looks in the window only to see this bird, which is her grandmother's spirit, beating its wings in the flames. Those of you who remember the very first Death story in **Sandman**, where there's all this talk about the beating of wings—well, here you see that Alan and I used it before that (laughter)! Perhaps Alan had shown all of this to Neil prior to **Sandman**, because I know Neil used to go up there and Alan would show him all of his old scripts and what-not."

And though the strip inadvertently shaped what many comics are today, don't expect these Eisner award-winning creators to publish **Nightjar** anytime soon. "Do I think the story will ever see print?" Moore asks. "Probably not. **Nightjar** was a lot of fun to work on at the time, but over the years, it's lost its magic. Both Bryan and I are too busy with projects of our own now, which was why the story never materialized in the first place (laughter)! But still, the basic story is an idea I've been kicking around in my head ever since then. There's some fragments of it starting to emerge in a proposal that I'm working up for Lenny Henry, who's recently been working with Neil Gaiman on a television series over here. I suggested something to Lenny that would have combined the world of the occult with the urban grimness of a crime drama. I thought that could make for an interesting, explosive combination. There's not much that relates it to **Nightjar**, but there's still some of the atmosphere of it. So-yeah, I'm still looking for a way to put the story to use." ✣

SOME STORIES WERE APPARENTLY NEVER MEANT TO BE TOLD. BUT THEN AGAIN...

VIZ HAS A
VISION
OF THE
FUTURE

With more and more people becoming interested in Japanese manga/anime, we at ***FAN*** *decided that our readers should know more about the companies that publish manga/anime here in the United States. Over the next three months, we will be spotlighting three of these major publishers of manga/anime in an effort to better inform our readers of just what they can look for as they learn more about this increasingly popular art form. This month, we start our special off with* ***VIZ****, a company that has been publishing manga in this country for many years.*

Why Manga?

As many retailers know, manga and anime are quickly becoming popular alternatives for people who may be growing out of the typical American superhero mold. But many readers of popular American artists may not know just how much influence manga-style comic art has had on their favorite artist. The design elements are not the only aspects of manga that keep readers coming back, though they are certainly the most obvious. As many comic fans know, skillfully rendered pen and ink drawings in their original black and white form sometimes are able to convey so much more powerfully the actions or stillness of a frame.

Many of the artistic qualities employed in manga artwork are, in fact, very cinematic. This is a technique pioneered by Osamu "God of Manga" Tezuka and carefully recreated in the volumes of anime that were natural extensions of much of his manga. The artistic aspect of manga, however, is only compounded by the depth and care of the narrative. Japanese comic storytelling is often told with much more emotion, cultural insight, and historical nuance than many of their American counterparts, and fans have come to realize the powerful difference that makes in a good comic. Making good comics, in fact, is what Viz Comics is all about.

When it comes to manga, it would be misleading to say that in the legions of manga there are no superheroes or monsters or that everything is roses and flowers. The broad appeal of manga is probably its biggest advantage. Titles like **Bio Booster Armor Guyver** and **Battle Angel Alita** are great bridges for American comic fans to begin exploring the wide world of manga. There are really quite a few titles for everyone—in the Viz line alone, one can find sci-fi and fantasy, romance, comedy, and cyberpunk alongside such standards as **Ranma 1/2** and classics like **Galaxy Express 999**. Viz has been dedicated to bringing English readers quality titles for ten years and we remain, by far, the most prolific producer of anime and manga in America.

Viz in 1997

This year, we plan only on expanding that role by releasing a whole new slew of titles. By far, the most important manga release of 1997 will be Rumiko Takahashi's **Inu-Yasha**. Viz will be releasing this stunning feudal fairy tale as a monthly title beginning in April, meaning it will be released here almost simultaneously with its release in Japan, an unprecedented move in American released manga. Beginning in May, Viz has the honor of announcing the monthly release of Studio Gainax's **Evangelion**, the comic version of the highly popular anime series *Neon Genesis Evangelion*. **Evangelion** has easily been Japan's biggest anime and manga hit of the last five years.

Viz Comics began debuting its new lineup in January with the return of manga superstar Rumiko Takahashi's popular sports comedy **One-Pound Gospel Round Two** #1. Takahashi is indisputably the best-selling female manga artist in the world, as well as the winner of a prestigious Ink Pot Award at the 1994 San Diego Comic Con. A few months ago, Takahashi's best selling title, the martial arts sex comedy **Ranma 1/2**, ended forever in Japan. American audiences can look forward to years more martial arts mayhem as Viz Comics continues to translate this ever-popular title.

This spring, in response to the ever-increasing demand for cutting edge Japanese comics translated into English, Viz Comics unveils its remarkable new lineup of manga titles! For the past two years, Viz has offered a popular monthly lineup of ten or so regular monthly titles—consistent bestsellers like Rumiko Takahashi's **Ranma 1/2** and domestic comedy **Maison Ikkoku**, and Yukito Kishiro's science fiction action adventure **Battle Angel Alita**. Now, as Viz Comics' staples like **Sanctuary**, **The Return Of Lum**, **Bio-Booster Armor Guyver**, and **Fist Of The North Star** come to their dramatic conclusions, Viz is launching a fresh new generation of manga series that no self-respecting manga or comics fan will *dare* to miss!

In March, Viz Comics debuts the action-packed manga **Metal Guardian Faust** #1. A Japanese superhero manga with a classic American look, this title will appeal to manga fans as well as loyal readers of such classic American superhero comics as **Spider-Man** and **Superman**. Drawn in a breezy, flowing manga style, **Metal Guardian Faust** is the unforgettable, heart-warming story of a girl and her robot. Metal Guardian Faust is the hero with a head of metal but a heart of gold. **Faust** will be an eight issue monthly series written and drawn by Tetsuro Ueyama, with each issue printed in black and white (the format that best shows off the delicate ink drawings of the manga artist). **Faust** creator Tetsuro Ueyama, a young, up-and-coming manga artist, was

a runner-up for the **Fujiko Fujio Award,** presented by Shogakukan Inc., Japan's premiere comics publisher. Soon Viz will be introducing similar Japanese blockbuster hits to American audiences. **Metal Guardian Faust** is a great favorite of comic enthusiasts in Japan and promises to be even more popular with American fans.

What's more, fans can look for all their favorite characters from Pioneer LDCA's hit comedy anime series **No Need For Tenchi!** to come to Viz Comics as **No Need For Tenchi! #1** through **#8** are collected in their entirety in one convenient, economical volume. The hilarious **Tenchi** graphic novel will pick up where the first six animation episodes left off. **No Need For Tenchi!** is written and drawn by Hitoshi Okuda and will be a big 184 pages long.

The Video Side of Viz

Viz Video is proud to continue offering North America's best-selling anime series, the gender-bending comedy *Ranma 1/2*, plus Rumiko Takahashi's most romantic story ever, the heartwarming domestic comedy *Maison Ikkoku*. Both of these Takahashi titles are continuing series that keep the viewer coming back for more.

The hilarious *Ranma 1/2* saga continues in the latest volume of the animated TV series *Ranma 1/2 Hard Battle, "Melancholy Baby."* This title contains two complete and uncut episodes, and will be available in English for the first time ever this March from Viz Video. The *Ranma 1/2 OAV Series*, original, stand-alone episodes with gorgeous theatrical-quality animation, continue in a new subtitled edition of *"An Akane to Remember,"* a wonderfully romantic story voted by Japanese fans as the *Ranma* story they "most wanted to see animated." A very special two-part story will be complete in one volume, the *Ranma 1/2 OAV Series Subtitled Edition, "An Akane to Remember,"* and will also be available this spring.

Fans can also watch for the latest subtitled volume of *Maison Ikkoku, "Soichiro's Shadow."* Containing two full-length subtitled episodes, this one is set for yet another Spring release.

Between the print manga and anime videos, it's no wonder Viz has been leading the way in bringing high quality manga to these shores for so long. If you're looking for an interesting, diverse place to start when it comes to manga, Viz may be just what you've been searching for. ✣

FLOGGING A DEAD HORSE

BY PAUL JENKINS

HOW TO WRITE PROFESSIONALLY AND STUFF, LIKE WHAT I DO

Ever find yourself in the middle of a conversation where you and your fellow partygoer are obviously on a completely different wavelength? You know, someone's talking about Einstein's Theory of General Relativity, you're talking about the cheese fondue, but somehow, you both think you're discussing the same subject? Happens to me all the time, especially when I'm describing what I do for a living. The conversation invariably goes something like this:

Disinterested Party:	"So, uh, like...what d'you do for a living?"
Me:	"I write comic books."
Disinterested Party:	"Yeah, but what do you do for **work**?"
Me:	"I write comic books."
Disinterested Party:	"Oh, cool...so you get **paid** for that, then? Must be a cushy job."
Me:	"Not really. I—"
Disinterested Party:	"Are you famous?"
Me:	"Apparently not."

And so, gentle reader, we begin with the first in an occasional series designed to educate, illuminate and titillate those of you who have real jobs...

Part One—Editors, and How to Annoy Them.

(1)

Sending in scripts on time. A fiendish little ploy designed to completely flummox your target editor, who is more accustomed to having work arrive some three or four hours before printing deadline. An editor will go great lengths to deny the existence of work submitted in a timely fashion—even going so far as to avoid phone calls, stay home sick, or walk around publishing offices with hands over ears. Note: never, ever hand work in before deadline, as editors have been known to spontaneously combust at the very thought of such an unlikely occurrence.

(2)

Disguising rude words. Let's say, for argument's sake, that the rudest word known to man is "lawks!"—this can be disguised in various ways. The most common camouflage can be found in sound effects. To wit: Artillery Man hurtles towards us, with cosmic cannon fire going off all around him. "Must...reach...hyper crystal..." thinks our hero.

"LAAAWWWKKSWOOMI!" barks the cosmic cannon. If you don't believe me, check out any issue of *Artillery Man*—I dare you. (Another variation on this theme is to tell target editor that you have, in fact, hidden the word "lawks!" in your script, but can't remember where. This game is known affectionately amongst comic pros as "Where's Waldo?")

(3)

Inventing new words. "Lawks!" cries Artillery Man, as he grimly inspects the remains of his erstwhile canine companion. "Artillery Dog has been mortally blashooned!" If questioned about the word "blashooned," you reply, coolly: "What, you don't have a copy of **Old Scruggly's Eighteenth Century Medical Dictionary**?

And you call yourself an editor?"

Comic editors are notoriously territorial when it comes to the English language. After an embarrassed silence, during which target editor can be heard struggling with a large reference manual, you will find yourself changing the tense to the past pluperfect/indicative, just so that you know you've been edited. "Lawks!" cries a now-rather confused Artillery Man. "Artillery Dog seems to would have done been mortally blashooned!"

(4)

Studying continuity. Yup, there's nothing an editor hates more than when he or she knows less about the character than you do.

Following these guidelines may not make you a better writer, (like what I is), but hours of innocent fun are virtually guaranteed. It must be noted for the record that none of my editors exhibit any of the aforementioned characteristics whatsoever. My editors are, after all, my professional friends...

Next Time: Publishers, and How To Write Proper-like for Them ✚

MY NAME IS ARIEL

AND I WANT TO BE FREE

by
Arnold T. Blumberg

Seventeen can be a tough age for someone like Ariel Christe, a pretty but withdrawn girl facing a new town, a new school, and an abusive father. Oh, and she also has the ability to channel demons from the Nightmare realm.

In Randy Queen's hot new Image series, ***Darkchylde****, we'll see if Ariel has what it takes to succeed in her classes, make new friends, and battle the dark forces threatening to engulf her world.* ***FAN*** *descended into the abyss to chat with Randy about monsters, martial arts, and Maximum...*

FAN: Ready to talk about *Darkchylde*?
Randy Queen: I've got my Independence Day toys with me.

Great! So when did the idea for *Darkchylde* develop?
It was germinating in my skull for a while. Movies like *Angel Heart* were a big influence, as well as the first *Nightmare on Elm Street*. It was interesting that this girl could pull her nightmare out and make it real. So I started thinking—what would happen if her barrier broke down? Ariel can actually summon these creatures at will, but she doesn't know they can come back on their own.

She's opening a door for them.
Exactly. Then I started thinking about why they would come after her and how this would affect her on a psychological level.

You also set up multiple points of view. Perry, Ariel's prospective boyfriend, is a surrogate for the reader.
I'm trying to balance the narrative, and Perry is seeing it through our eyes. But I don't want to get too far away from Ariel's perspective. I also want to have fun with the Nightmarelings. They want to break through to Earth, and once they get here and see us eating cheeseburgers and lining up to see the new Tom Cruise film, they're going to wonder if they really want to be here.

Things got off to quite an explosive start with Ariel characterizing her father.
Comics are a visual medium, and I'm not saying art is more important than story, but I try to bonk the reader over the head with those visuals. That's why I've got the black bar across the top and bottom of the page to get the letterboxed feel. I've gotten criticism for doing too many double-page spreads. When you have to turn the book, people say, it breaks the flow—you realize you're reading a comic book. Well, you are reading a comic book, and when you do a long shot it works better to turn it. That's something unique to our medium. When you're watching actors, you can't turn the screen.

Everyone could lay on their side, but I see what you mean. While on your long term goals for the story?
Ariel wants what everyone wants out of life. She wants peace and purpose and a reason to get out of bed every day. We'll discover that maybe her father in the first issue wasn't her real father. We'll also learn some secrets about Kauldron. The whole first story arc in issues #1-5 is basically a tragic love story between Ariel and Perry with these horrible overtones. Perry's not going to be around too much after #5. There will be an underlying theme of unrequited love—she'll miss him and want to be with him, but she'll be on the run. She can't just buy a car or say, "I'm Ariel Chylde, here's my credit card" either because she's a wanted woman.

Besides, she can't escape the link to the nightmare world.
Exactly. I'm also interested in exploring the internal conflict. You've got this long-legged girl who looks like she stepped off the cover of Vogue, and then you've got these horrible, vile creatures she's able to become. She's going to have a hard time dealing with that. I think all of us have this dichotomy on some level.

I know I do. So is *Darkchylde* still a limited series?
It was originally a five issue limited series, but with everything that happened with Maximum Press, I want to roll out Darkchylde as consistently as possible, starting in February with #4.

Wasn't there also a crossover planned with Maximum Press?
Yeah, but unfortunately that fell through with all the other things. But I'm one to sound like sour grapes here. All I would feel comfortable saying is that you have expectations in that relationship, and sometimes it's one or the other. At that point you have to walk away.

So we won't be touching on Rob territory, will we?
I have no ill will towards the guy. He has a way of approaching things, and I have a way of approaching things, and at this point they seem to be bipolar. That's all you're going to get out of me (laughs).

But you're now comfortable with *Darkchylde*'s new home.
I'm very honored to be a part of Image Comics. I admire what the company stands for. When you do something you're passionate about, that comes through in the work, and that's in anything, like film or music. If someone else is writing your songs for you, it's hard to sing them sometimes, to use an analogy from my Book of Analogies.

Now you're singing your own songs.
Right. Early on in my career, I realized if I'm going spend 16–17 hours a day, lock myself in a cave and dedicate myself to my art, I have to be passionate about it. I found myself working on stories that didn't have any soul, and I'm not saying **Darkchylde** is high art, but it's one about it a great deal. I'd rather try and fail any day than just sit in a corner and wonder. I'm excited to be a part of Image. They've got quite a roster of talent, so I've got my work cut out for me.

Getting back to the immediate future, what's up first?
There's a three page prelude to **Darkchylde** #4 in **Spawn** #56. It's not so much a relaunch as an appetizer before the main course in February. My first piece of professional art was a pin-up in **Spawn** #7, so it's like coming full circle.

With all the crossover mania, are there any characters you'd like to see interact with *Darkchylde*?
This'll probably get me in trouble, but ever since I was part of Maximum Press, it seems like everybody wants to see a Darkchylde/Witchblade book. I would definitely be up for the challenge, but that's not really up to me.

What inspired you to enter the comics field?
That's pretty easy. It was John Byrne. When I was fourteen, I read the **Phoenix Saga** and was fascinated. It was so well written and drawn. The Fantastic Four by Byrne was great, and **Alpha Flight**, which was more like a soap opera, not your traditional guys-in-tights-beating-each-other-up. In my opinion that's Byrne's best work. At the end of every issue I got pissed off because it was over and I cared about the characters. That's something I miss. There's not a whole lot of that on today's market.

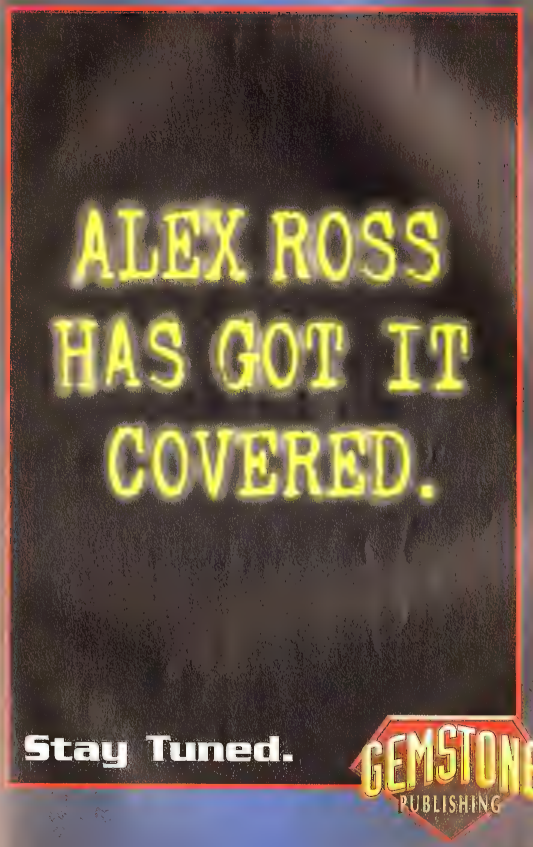
Do you still follow Byrne's work?
He's a legend and he always will be. I admire him for lighting my fire, but unfortunately, I can't say I follow his stuff any more. As for other creators, I wish Todd McFarlane would draw comics again.

Maybe he'll come back for the Spawn/Darkchylde crossover.
I wouldn't hold my breath (laughs), but that would be amazing.

Any final thoughts for the kiddies?
I want to thank the people who are picking up this book. Without you I wouldn't have this forum. I'm going to turn up the wattage and make it creepier, funnier, and explore the intimacy between the characters.

Sounds like *Darkchylde* could be a big success very soon.
Well, I don't have Bruce Lee-level skills, but I'm keeping my hopes up.

Thank you Randy. You can put away the ID4 toys now.
Aww. Well OK.


ALEX ROSS
HAS GOT IT
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GEMSTONE
PUBLISHING

behind the lines

COMEDY OF AIR-ORS

by jeff marriotte

If you try hard enough, you can make anything more expensive than it has to be.

Take my trip to Mid-Ohio-Con. A very nice show, held by the equally nice Roger Price. He asked me to be a guest, threw in a table so I could give away some WildStorm goodies for the fans—what could be better? And it doesn't fall in the summer months, when I'm already racing all over the country to do as many conventions as I can.

Of course, that was also one of my main problems. I've lived in Southern California for the last 13 years. My blood is thin. As the day grew nearer, I was checking out the weather reports and seeing temperatures in the mid-20s to mid-30s range, and wondering why I'd ever agreed to this.

Thanksgiving day, I watched the Macy's parade from New York City, where it was 29 degrees. People kept talking about how cold it was—people, I had to assume, from New York, where they were accustomed to that kind of weather.

I packed. I piled sweaters and sweatshirts into the suitcase, and I got my heaviest coat out of the closet and hung it on the coatrack by the door so I'd be ready.

Friday morning I left for the airport, my wife Maryelizabeth at the wheel, son Dave in the back seat. They dropped me at the curb, I waved good-bye as they drove off, got in line for a skycap, looked at my stuff—a collapsible booth, a suitcase, a bag containing artwork to show off at the con...and no coat. I checked my bags, went inside, checked in at the gate, and tried to go home. No answer. Waited a while, tried again. No answer. Waited still longer, turning over various options in my head...is there a coat store in the airport? In San Diego? In September?

Finally, from the plane (at $2.50 a minute), I reached Maryelizabeth and asked her to Fed-ex my coat, so it'd be at the hotel on Saturday.

Before getting to Columbus we stopped in Minneapolis, where they were experiencing freezing rain. Swell. Having not eaten on the flight, I stopped at a stand and picked up a sandwich, water, and Lifesavers. The guy at the register told me it would be six dollars. I handed him exact change, when the receipt came out, I asked for it. Rolling his eyes, he gave it to me. I'd expected him to be used to business travelers, who hoard receipts like gold—or to use a more exacting analogy, like talismans that can ward off evil, in this case IRS auditors. I tucked the receipt into a pocket and boarded the plane.

Later, I glanced at the receipt and saw a number of voided items on it. In fact, my sandwich, my water, and my candy were all voided, and a cookie was rung onto it, for a total of $1.00. So the cashier pocketed five bucks and ate a cookie, paying for none of it and earning what is probably a union wage in the process. Next time you wonder why airport food is so expensive, keep this story in mind and check your receipts.

Before we were able to get off the ground in Minneapolis, we had to have the plane de-iced. Since the alternative seems to involve hurtling into the ground like a dart, that didn't seem like such a bad thing. But after we sat for 40 minutes, the pilot informed us that there was only one de-icing station open and we were waiting in a fairly long line. I would think that the need to de-ice airplanes would be fairly evident to the people who run airports in Minneapolis, but maybe that's just me.

The convention, as noted, was fine. I visited with various pros, saw some friends, met lots of fans, gave away freebies, and signed some autographs. My coat arrived, but the temperature had skyrocketed into the 40s and I barely needed it. At this point, the only thing I wasn't looking forward to was the flight home which left at 7:24 am on Monday. Retailer Geoff Hatten had kindly volunteered to drive me to the airport, so we agreed to meet in my hotel lobby at 6:30 sharp. I set the alarm clock in my room and went to bed.

The alarm clock, though, was the clock radio type, and I hadn't bothered to check the volume level.

Somehow I woke up at 6:30 on the dot, looked at the clock and shot out of bed. I brushed my teeth and hair, rubbed on some deodorant, threw on clothes. I hadn't packed the night before, so I shoved everything into my suitcase and raced downstairs.

We got to the airport and checked my bags at the ticket desk, where the guy on duty told everyone he could not accept anyone else for that flight. He warned me that the flight wasn't not be held, and I took off, sprinting through terminal like Dr. J after a rental car. My gate was the farthest one you could have and still be in Ohio. But I made the plane.

With time to spare, actually, since they in fact held it for about 40 other people who were on connecting flights. We sat on the ground for a while, then flew to Detroit, where it was snowing. Which meant, after changing planes, that we had to de-ice again. At this point I was ready to risk going down in flames, but apparently the airline disagreed.

I did eventually make it home. When I unpacked my suitcase I found that, in my haste, I had neglected to empty one of the hotel dresser drawers—the one containing dirty socks, underwear and T-shirts. So now, in addition my other stupidity-induced expenses, I have to pay to have my laundry mailed to me.

That's really a box I'm looking forward to opening.

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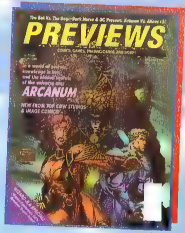
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Araknis was a smash. The Ortiz brothers, Mario and Michael, had hit on something rarely found in the small press. After bouncing from publisher to publisher to self-publishing, the brothers have finally settled with themselves operating as creators and publishers as they prepare to unleash Araknis upon comics once again.

FAN: Tell us a little about yourselves.

[read this next part with The Dating Game theme playing in your head]

Mario Ortiz: I'm 25 years old, born in Vicenza, Italy and I'm an Airforce brat. I play guitar, and I like to write and read. I'm living with my wife Cheryl, and we have a son named Steven who's about six months old. I used to be in the military, in the army, for four years; I served in Desert Storm, and then, of course, I got out okay.

Mike Ortiz: I'm 28 years old and I was born in Spain, being an Airforce brat. I served in the army for four years and served in Desert Storm with Mario and our father. I was married and divorced, I'm engaged again, I have three girls, and I don't play guitar or anything.

What were your favorite comic books while growing up?

Mario: Growing up my favorite comic books were **Superman**, **Batman**, and **Spider-Man**.

Mike: I wasn't really much of a comic book reader growing up. I know that I read these **Thor** issues that I thought were really, really good.

Mario: You read a lot of **Conan**, remember?

Mike: Yeah I read some **Conan**, I read a lot of fantasy novels growing up and science fiction, and then when Image came out, I started reading a lot of the Image titles. It was like a new trend, a renaissance in the comic book industry, and we were drawn to it

When did you really gain an interest in working on comic books?

Mario: I didn't know thing one about doing comic books. 1992 is when I started to apply myself Michael's been drawing all his life, and he got offered some news about a comic book convention, that people would be getting hired and all that. Michael told me about it and he went over to try to get a job. I think his first piece of work was through London Night way back, and Mike needed an inker. I couldn't draw as well as Mike, but I figured I can try inking. **Araknis** #1, when that came out in July of '95, was the first time I actually did a full size comic book

Mike: I knew all my life that I was going to be an artist one way or another. I've always drawn superhero characters, always liked comic book heroes, and I created a lot of them. I never even gave it much thought until I was actually in the army and I heard about the con. I said "I want to do this," and I sat down and I put ten pages together and they sucked...they were no good. I tried to develop as much as I could by going to the cons and talking to artists. We had some large publishers interested in our work, but by that time we had gotten the idea for our own book

Mario: It probably was a mistake, but the hell with that, we just want to go ahead and try to keep making it anyway. We started it, we're going to finish it.

What was the inspiration behind Araknis?

Mike: I remember this movie I saw when I was a kid called *Invasion of the Giant Spiders*, and there's a scene where this lady is in this barn and this big, gigantic spider just leaps on top of her. Well that scared the hell out of me when I was a kid, so I put some spider legs on this guy I was working on, some big-ass spider legs. It was initially just a bad guy character, and I was coming up with all kinds of names for him and Mario suggested Arachnid or Araknis. So Mario and I decided that we wanted to do something with this character—we actually picked him out of a whole bunch of characters that we had

Since the inception, you've had three different company changes...

Mike: Rather than finding the money to publish **Araknis** on our own, we decided that it would be a lot cooler if we went to a company that was already established. We decided to go ahead and hit the smaller, independent companies. When we met the Mushroom guys, we were under the impression that they knew what they were doing and they had a lot of funding backing them up. We wanted to promote, to advertise, to show the industry "Hey look at us! We're brand new, but we've got something to show everybody. We're not that bad." We really wanted all this, but I guess the company was already in over their heads trying to publish so many titles, that each title couldn't get the proper funding. We tried to clear it up for awhile, but it just didn't work out, so we decided to change management.

Mario: ...There goes Mushroom, there goes Mystic, and basically Mike and I had to resort to doing it ourselves, but then we didn't know what the hell we were doing. We still barely know what we're doing. I didn't think we could handle the business and the art at the same time, but now I still don't know what the fuss was all about, why anybody couldn't handle the business and everything at the same time. It wasn't that overwhelming. So we decided to continue Morningstar. Morningstar has been there all the way through, it's just we never decided to actually publish. Now the only option and the only alternative left is ourselves.

Are there going to be any other titles coming from Morningstar?

Mike: We have a lot of stories that we're going to do. A lot of them we introduce in the **Araknis** issues, like for instance **The Dark Squad**.

Mario: We're doing the whole new series on **Araknis** called Retribution. It's a four part mini-series that's coming out May 1997, it's the best work we've ever done, so far. We feel this new series is more story driven than the last, in fact, we know it is. After the last mini-series we have developed a better idea of how we wanted this story executed. I think we managed to establish a stronger emotional setting for the characters, and Araknis has gone through a few changes himself. It's a book we would like to read, and there is no other book like it on the market. We hope our readers will feel the same. There is no room for error this time around. We are determined to make sure our books are in our readers hands every month starting in May. If not, it means we are a couple of fools, or we are... Gulp! I don't even want to think about that!

Busted Knuckles

by Beau Smith

THE AFTER SCHOOL SPECIAL: PART 1

The time of change was between the years 1965 and 1966, I was in the sixth grade. A regular kinda kid. Not too bad, Fredrick Wertham...or something to that effect was going around whinin' about the violence, near nudity and the obscene way Donald Duck shook his butt when he walked. It was another obvious case of somebody with way too much time on their hands. Anyway, after he got through complainin' about folks gettin' needles jammed into their eyes and women bein' tied to airplane propellers, comics suffered through some clean up time and the comic world got handed some forced nap time. Didn't last long.

By the time I started really reading comics in the late '50s and early '60s, things were starting to get back on track. When Stan Lee and Jack Kirby stepped up to the plate, that's when things started kickin' right. It was through their writing and drawing that another section of the manly puzzle was put in place for me. I already had the foundation of manhood influences set before me, my dad, John Wayne movies, TV westerns and army shows like Wyatt Earp and Combat. Comic books filled in the last piece.

Back in the '50s there was a big Hoo-Haw about the supposed bad influence of comic books on the youth of America. Some nut by the name of "Dr. Warthog", Dr. not too good. I knew most of the kids I went to school with and had no particular trouble with any of them. Most of 'em were my friends

One day I was walkin' home from school like any other day. Behind me a

I had already gone through more punishment than I wanted. I wasn't goin' to stand there and let them unload on me. I was gonna rabbit. It was risky, but I was the fastest kid in sixth grade, maybe it would pay off this time. Bein' scared helped put fuel to the fire. I took off.

ways were what we used to classify as school hoods. Back then that meant guys that cussed, smoked, had been held back a grade or two, and talked about what havin' sex was supposed to be like. It was this day that they decided that ol' Beau was gonna be their whipping boy for that particular afternoon. It started out with them yellin' cuss words at me and callin' me names. I Just kept walkin'. As I picked up my pace, so did they. They broke into a trot and caught up with me. Two in back of me, the main one in front. Then the foreplay of brutality began. The leader asked me my name. Seems he liked knowing' who he was intimidating. My name became a source of amusement for him for a couple of minutes. When that novelty wore off, he decided that it was time to start the showin'. Each time he called me a cuss word he would punctuate his voice with a shove to my chest. His pals backed him up with shoves of their own from behind. They told me all of the things that they were gonna do to me if I didn't cry for 'em right then and there. By now a few other kids on their way home had gathered to watch, most happy that it wasn't their turn in the humiliation booth.

My mind was runnin' at a pretty hard speed. I had vivid pictures of these guys whuppin' the crap outta me and not knowing when to stop. I was scared and I wanted out of there. I thought that if I gave 'em what they wanted—cryin'—that maybe they would go on and I could deal with the humiliation later. The cryin' part wasn't hard to do. I was scared and ashamed of bein' scared in front of the other kids. The tears started flowin'. So did the laughter. The hoods weren't satisfied with their own laughter. They had everyone watchin' laugh too. That hurt a lot.

Since they had things rollin' their way, and they liked it, they decided to go a little further. The leader asked me if I wanted to get my whuppin' in the face or the body. He went back on his deal. Why was I shocked?

They tried to chase after me, but I was too fast and too scared. They never even came close. That day they would have to be satisfied with the pain they put me through in front of the other kids. After all—there was always tommorow

I went home and locked my self in my room and cried harder than I did for the hoods. I had never been so ashamed of myself in my life. I never felt so low. I musta beat up everything in my room. I had tears of rage and they had to come out. After I calmed down I sat and replayed everything over and over. I kept thinking about what I should've done. What I should've said.

A stock of Marvel comics sat beside my bed. Ones that I had been readin' the last month or so. I needed something to take my mind off that afternoon. The comics were there. **The Amazing Spider-Man, Sgt. Fury and His Howling Commandos, Captain America, Daredevil.**

As I read 'em, things started sinkin' in. All the things that Stan and Jack had put into those characters started coming back to one. How they fought the impossible odds, how they faced fear and won. How they were sometimes scared but still did what was right. I knew it was all just make believe, but it was the motivational speech that I needed to hear. I thought to myself—What would Spider-Man have done? What would have my dad done? What would John Wayne have done? Most important—What should I do?

I knew that I was gonna have to face them again the next day. Sure, I could find other paths home and avoid 'em, but that would end soon enough and I couldn't run forever. Thing was I didn't want to run. Not again. Not anymore. I never wanted that feeling of humiliation to ever be inside me again

To be continued in **FAN** #22

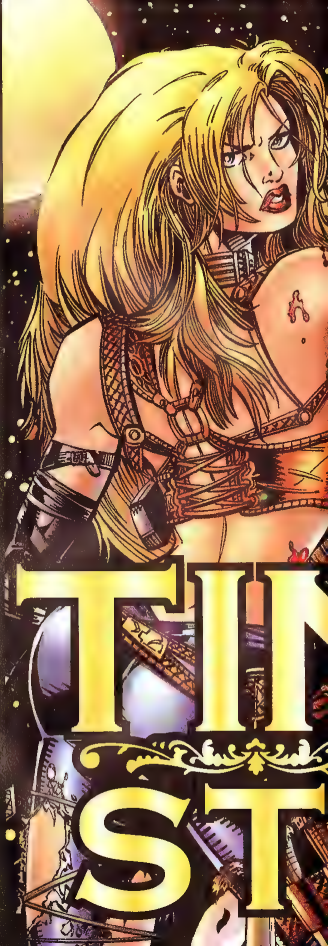
THE CURRENT TREND IN MOVIES, TV, AND COMICS TO EMBRACE THE UNEXPLAINED, SUPERNATURAL, THE ALIEN, IS ABOUT TO GET A KICK IN THE CROTCH. DID THAT GET YOUR ATTENTION? LADIES AND GENTLEMEN, MEET WYNONNA EARP. SO, WHAT IF SHE HAS A FIGURE THAT WOULD MAKE ANY FEMINIST CRY. WYNONNA EARP IGNORES THE ANGST RIDDEN MUTANT MONSTERS THAT STILL HOLD POWER IN THE COMICS WORLD, INSTEAD WRITER BEAU SMITH TAKES THE CLASSIC THEMES OF VAMPIRES, WEREWOLVES, THE ENTIRE UNIVERSAL MONSTERS CAST, AND ADDS SOME UNIQUE PERSPECTIVES TO THESE AGE OLD CHARACTERS. KNOWN FOR HIS "UNIQUE" OUTLOOK ON LIFE, BEAU SMITH HAS TAKEN WHAT COULD BE JUST ANOTHER "BAD GIRL" AND GROUNDED HER WITH SOME HISTORY.

FAN: Tell me about Wynonna.

Beau Smith: She claims to be a descendent of the real Wyatt Earp from an affair that he had with an actress in Hollywood around 1929. He died in 1929, and it's been passed down through her mom and her grandmother about how Wyatt Earp was a really good guy, but he didn't want to leave his wife Josie at the time, it was just one of those things where it was the wrong place and the wrong time. She's grown up hearing the tales about him, the real stuff, not the exaggerated OK Corral stuff, and she decided at an early age that she wanted to follow in his footsteps and be a law officer in a way that best makes the old way with the new. She was the top of her class at the police academy and in the US Marshal Special Ops Program. The Marshal Special Ops, they call them Halloween Hunters, take on the really oddball, highly abnormal cases that the general public really doesn't know about. Whether it deals with the natural, supernatural, aliens, monsters, whatever, this Special Ops Corps does what regular marshals do, only with the out of the ordinary.

How much is this is going to be a Western story?

It takes place in modern times, of course, but there are references to Wyatt Earp. The things that we'll be throwing into the past Wyatt Earp are the gunfights, the fist fights. All the trouble that he went through in his life, and he lived to be 82. If I'm right, he was never shot, a bullet never even touched his skin, in all the gunfights, he was never seriously injured in his whole career, what is due to something he spoke about all the time. He had this uncanny knack for keeping a cool head under the most critical situations. He was never the guy who said you need to be fast on the draw, he always said you need to take your time, aim, pull the trigger—your shoot what you're shooting at. You don't pull your gun unless you're going to use it, unless you're going to kill somebody. If someone's shooting at you, 9 times out of 10 they're not going to be used to shooting at someone who's shooting back at them. They're going to be nervous, and even if they get the first shot off, 9 times out of 10, they're going to miss. So she has that uncanny knack, also, even when



she's fighting jin this first story and trailer trash, drug running vampires. Most people would freak out but she doesn't. Nothing shocks her, nothing surprises her. She's balls to the wall, keeping her cool, taking care of the situation. In the upcoming story arc, she's up against the Egyptian mob in New York who have resurrected the ancient bodyguard of one of the pharaohs and that mummy is going around killing the other crime families. In the second story arc, she goes up against the Egyptian mob and their former enforcer of theirs.

You have all of this action, but it seems as though you also have a lot of humor too.

Yeah, a lot of dark humor. If you've seen *Kevin Smith's Two Days in the Valley* back to back, it's that. It's a mixture of that kind of humor. The vampires that she goes against come in the form of what they think vampires like Bela Lugosi and the vampires that have been established in **WetWorks** are the little Miss Nancy vampires. These are guys that can come out in day time or night and can even flaunt their fans to the vampires of the night. Another thing about them, because they are trailer trash, the leader of this cult, Boko, has this really strange obsession with the *Andy Griffith Show*. He believes that Otis, the town drunk, was truly a god in that he was the system to the max. he could go out and get drunk, which goes against the law, and then come in and the system would give him the best cell and the best food and treat him like a king and then let him go the next day without any questions. In fact, in the second issue they're all excited and they've got the satellite going because the superstation's playing an *Andy Griffith* marathon. So they don't kill anybody that night because that's on.

Does she have a supporting cast?

In this first issue, we really don't get into supporting cast as much as just the 2 very unlikely allies in the form of werewolves, Doug and Kenny, who are bounty hunters, but they work on the good side. They're not just werewolves that are out killing people, they're part of a chapter of werewolves, and they go after rogues who traces to pay expenses. Somebody told me those are just "normal" names, and I said, "That's just it." Take it back into history, and everybody else would've given them fantastic names, but these are just guys. Their names are Doug and Kenny, just plain names. They're going to be the supporting cast in this first one. We really get into the characterization of these trailer trash vampires, and I had to watch myself because they were so much fun to write.

So will we see Wynonna with Butch and Sundance or stuff like that?

Wyatt Earp had some brothers. And the ones that everybody knows are mainly Virgil Earp and Morgan Earp. Well, I've been pondering a Virginia Earp and a Warren Earp. His best friend was Doc Holiday. And I was thinking about Holly Day, so there are all kinds of wicked things I've got in my head. We'll see how this series goes, and we'll bring that in. With Spur we'll be bringing in a post love interest, and we'll also be working on the fact that she's not settled down with one person exactly. Since she goes to different locations with every story arc, it's like *The Fugitive*, we'll always have her somewhat romantically interlocked with somebody at each port. There's not a lot of that in the first one because we just want to get all of that established. But the characterization is a big thing for me, so I really want to develop that.

Any chance for Marshal Dillon to show up?

You never know, but, you never know. Right now a Western comic set in the old west just wouldn't prove that sellable in a market that's fickle anyway. I figure the best thing to do is bring a little bit of the old into the new and maybe it will spark some interest for people to go back and look for Western comics. Or, maybe Frank Miller will go back and do the next Western. It's going to take somebody like that with a lot of clout to really make another genre, whether it's sci-fi, Western, horror or romance, it's going to take somebody with a lot of clout.

HITTING ON JOYCE CHIN

Gather 'round y'all. I got someone I'd like you to meet. Name's Joyce Chin. She's the artist on a new series called **Wynonna Earp** and she's as dangerous as they come. Fast and

FAN: Tell me all about Wynonna. How did you get started on Wynonna?

Joyce Chin: Well, I was talking about it on the phone one day and Beau [on screen] let me in. I wanted to draw it. They were looking for an artist and they had gone through a bunch of people and I submitted a drawing and they liked it and they wanted me to start on as an artist.

Who are your big influences in art?

That's hard to say because anyone you look at is going to be an influence whether you want them to be or not. Major influences, all the top guys in comics now, you know, prominent artists like Murphy Anderson, Bernie Wrightson, Jim Lee and just everybody, up there, and there's this guy Arthur Adams, I love Adam.

I think I've heard of him... he is a guy that monkey guy [Joyce does her dance]

Yeah, he's that monkey man [laughs].

I've seen the art and cover for #3, with the two werewolves that cracked me up, and when Beau told me the story of the two werewolves Doug and Kenny that cracked me up. That killed me.

[Laughs] You like the idea of werewolf bikers? Werewolf biker bounty hunters?

Then the vampires who worship Andy Griffith? I still laugh at that one. Otis is God. That was perfect.

[Still laughing] Beau is insane. Beau is a great guy.

He's quite a card. But he tells me, and this what I want to ask you, he tells me that you call him up and ask him "Beau, can I rip off some of her clothes?"

[Laughs] Exactly. Yeah. I want to make her more naked all the time.

Just running around naked and shooting werewolves and vampires.

[Laughs] Yeah. Beau will call me up and say, "I wrote a mail in for you." And I'll say, "Is she naked?" [laughs] It's fun, and I think it's funny to take a female character's sexuality over the top just because so many people object to it.

Well, that's what Beau was saying, that every story arc, she gets a new boyfriend.

[Laughs loudly] Well, there's no reason that should be a bad thing.

Well, it's not a bad thing. For

...ce, if you and Art break up...

...t that a lot of people say that women should be ... sexually in comics. It's ridiculous because me guys ... draws just as sexually, and I don't think there's anything ... with females being attractive.

...w much do you get to put into the story?

...ed in a lot of little things, like the first panel ... and stuff, and I can call back to ... things in it, or we can turn over the script and make ... changes, but generally it comes to us "What ... he writes is so darn exciting!" [laughs]

Because this is a big project and will get your name out there. Are you ready to be a hot artist?

Uhmmmmm. Well, I know a bunch of hot artists, and it doesn't really seem any different day to day unless you're at a convention, you know?

You just walk around and draw comics?

You just walk around, you're still sitting in your chair the same amount of time. At conventions, from what I can say, you have to ... hide a bit more. You have to run away ... some more. But it doesn't seem like it would be a problem. It wouldn't be any different anyway, because if you're at a convention and ... you're a girl, you get plenty of attention, it's unavoidable.

They're a desperate lot, aren't they.

[Laughs] Well...

Yes, some of the things that people have said to me are pretty interesting.

Uhm, ooookaaay... So how do you come up with characters? Where do you get the idea, for instance, to draw a Babe Del Ray?

Well, I talked to Beau a little bit to see what his initial impression was, and he saw the character as a Hitchcock Ron Jeremy. And I thought he should look really like a guy with a ... hell his ass for about 20 years, just down ... laying in bed all the time, and he's a vampire.

Beau said there were mummies and mommies, what's next?

Well, he wants to do ... an independent series? **Parts Unknown**, and that will ... with the alien invasion.

And more girls in there too.

Oh definitely, yeah, and the ... boys, women, so I'd like to see them ...

You're just having a ball, aren't you ? ... all of these women running around!

Oh it's funny, yeah, it's just a total ... [laughs] extension of black high drama.

He mentioned that she may have sisters ... may be Virginia Earp and instead of Doc ... there might be Holly Day.

[laughing] I can't wait to draw them. Cleavage suggested ... [the other] we decided is something Wynonna Wonder ... Cleavage.

Marshall Cleavage.

Titles will really piss the friends of Lou off.

Do you work fast? Do you work slow? (Yeeeeeesssss...)

I can ... for the deadline, it depends on ... a day. If I'm really stressed for time, I can put out two or three pages a day, but I really don't want to do that. I want to spend the time to make it a book I look good.

Is this going to be your full-time job, drawing comic books?

Well, hopefully I won't have to do anything else. Occasionally when you're in the middle of deadline, you wish you could go outside or wash dishes or something. Something a little more physical. Do a ditch. [laughs]

"Honey, I'm going to wash the dishes."

"I'm going mad. I need to use my hands for something else."

I could offer suggestions...

Oh yeah, that definitely goes through my ... I mean I would want you to do your third week of sitting in the same chair. I used to draw in cafes a lot and restaurants, because I live in San Francisco and they're all over the place there. But you just get too many people asking questions like "What are you drawing?" "Don't you think that guys draw women really badly?" Don't you hate the way they draw women?" And then I say, "Like this!"

Does it shock other women when they see how you draw women?

I talked to one of them, and she said they already knew about me.

So you're on a list?

Yeah. I was told that they had talked about me, and that was "the girl who drew like a guy." So what I knew ... they had a meeting about me already. I'll be as ... offensive as possible.

Beau said you'd be trouble.

Aw, he's as much trouble as me.

From the first announcement of Heroes Reborn to the day the project hit the stores, this updating of "classic" Marvel characters has been on everybody's mind. As each of the titles hits the halfway point, we've gone to the cast of stars themselves to talk about the present state of the project and the future...

2 MINUTE

A Look at Heroes Reborn

JIM LEE

35 years ago, Stan Lee and Jack Kirby created the **Fantastic Four**. They brought forth elements that had never been seen in comics before. It was an unparalleled task. It was history in the making.

In September of 1996, Jim Lee and Brandon Choi reintroduced **Fantastic Four** to an expectant world. Jim Lee's reinvention of these classic characters has given the entire FF Universe a much needed shot in the elastic arm. Jim Lee has taken the traditional and made it contemporary.

"Gee, I haven't really changed much of anything, to be honest," explains Jim Lee. "Galactus won't be married. He won't get cloned. The changes I've made in the **FF**, really, have more to do with the FF and the Mole Man, but everything else, the Inhumans all that stuff, will be fairly the same. And anything that would be different, I couldn't really tell you now anyway. It should be a surprise."

In the first 108 issues of the **Fantastic Four**, Lee and Kirby introduced us to the Mole Man, Sub-Mariner, Dr. Doom, the Inhumans, the Black Panther, and the Silver Surfer and his daunting boss Galactus. All this in 108 issues. Jim has 12. "I was going for a pretty dense package," he admits. "To go any lighter to tell the story, it would've taken like three years or something. For the most part, this is the way I pace things. I try to do it reminiscent of the way I thought the original book was done back during its heyday. They were introducing new concept after new concept every issue and they just kept the story coming at you."

In keeping with tradition, the inevitable crossover is coming—dubbed the Industrial Revolution. According to Lee, "It's the story of how the Hulk goes on a rampage in New York City and Iron Man has to come to the aid of the Avengers. He ends up joining the Avengers and changes the way they're funded. Right now, they're funded through S.H.I.E.L.D., but when he comes on, he privately funds them, so there's a big change in the status quo of that team."

As the Industrial Revolution crossover marks the beginning of the end of the Heroes Reborn Universe, Lee admits that our heroes will begin to realize that they're not where they're supposed to be. "They start realizing that they're in a pocket universe. Sue

by Jeff Dillon and Joseph P. Rybandt

starts having weird dreams/visions of this little blonde-haired boy that calls out 'Mommy.' Elements reminiscent of *The Shining*; and that's part of the story that involves Galactus. Where are these characters, what's wrong in their universe and how can they correct it? All the smart characters in Heroes Reborn eventually figure out that they are indeed in a pocket universe, and what implications that has for characters like the Hulk will be a big part of the storyline that reintegrates both halves of the Marvel Universe."

SCOTT LOBDELL

In **The Wizard of Oz**, the Tin Man was looking for a heart. The Tin Man in the Heroes Reborn Universe is looking for an AA meeting.

Welcome to Scott Lobdell's neighborhood. In the past few months we've been reintroduced to an Iron Man. Same colors. Same secret identity. But the familiar myth has been upgraded. This isn't **Iron Man** 6.3, it's **Iron Man** 9.7. Integrated into this new mythology is the origin of the Hulk, college days with Reed Richards, Victor Von Doom, Bruce Banner, and the mysterious Rebel. Something completely different?

"The first half of Heroes Reborn has been centered around knocking down Tony in terms of taking him from the fairly negative, self-centered, pessimistic attitude that generated itself as a means of defending this emotional armor that he'd erected," explains Scott Lobdell, writer of Marvel's crimson avenger. "The second half of Heroes Reborn will concentrate around Tony and building him up to be the hero that we know he can be. He's going to be dealing face-first with the mistakes of the past few years of his life and trying to make amends. We'll find out exactly what happened to Rebel, his best friend, who has fallen victim to the Promethean Element We'll find out what happens when Tony tries to make up for his past business dealings; he's going to understand he has a lot to make up for."

Don't worry kids—it's not all corporate paypack and soul searching. Iron Man will have more than personal demons to fight. "There will be major resolutions with Tony's relationship with Bruce," says Lobdell, "and as a result, Iron Man's relationship with the Hulk."

In regular Marvel continuity, Iron Man was a founding father of a small group of heroes called the Avengers. In this post-modern deconstructionist Universe, Iron Man is more of a behind-the-curtains kind of guy. Lobdell explains, "In **Avengers** #6, he takes over the role of supporter of the Avengers, so we can see him dealing more with his fellow Avengers, specifically with Cap and Thor. Plus, we'll also see a falling out of sorts with Nick Fury, who'd like the Avengers dependent completel upon S.H.I.E.L.D."

Given his new coat of paint and new direction, Ol' Shellhe is reveling in a period of new found popularity. Can it last? According to Lobdell, the Heroes Reborn is a finite project. "Unlike a surprise party where you walk in and somebody says, 'Ta-Da!,' the assumption from the beginning was that w were going to tell a very specific story. So within the confines of the series, the story was to be told in a 12-issue story arc, I don't foresee time being a problem. On the other hand, I hope Marvel continues with what we've begun when it brings the title back into mainstream continuity. No offense to what anyone has done before, but I find Tony Stark infinitely more

interesting than I've found Iron Man."

BRANDON CHOI

Longtime WildStorm guru Brandon Choi has taken a step off the West Coast and ventured into new territory. This new locale? The Heroes Reborn Universe. With longtime collaborator Jim Lee, Choi has helped revamp Marvel's first family, the Fantastic Four.

With the maxi-series half over, the criticisms have ranged from astonishment that these stale characters can be given new life, to utter horror that these longtime characters have been reinvented. Choi responds, "I think the main one [criticism] is that, at least with regards to FF, we pretty much followed in the some footsteps that Jack Kirby and Stan Lee set out with in their early issues, but we really don't take it much to heart because that was our plan from the outset. There really was no way of winning that kind of argument because if you do something that strays too far from the path, then the criticism would have been it's not really the FF. But if you stay too close to the path, then a lot of people argue 'well what was the whole point of Heroes Reborn?' I think for Jim and myself, it's been fun working with the characters and trying to put them into the more modern context of the '90s. I think he's had more latitude with **Iron Man**; they've been able to take a slightly more varied approach to it, but in essence, it still comes down to the same character."

A common criticism running throughout is the speed in which these classic stories are being reinterpreted. "That's true too," Choi admits. "I would say there was almost too much enthusiasm for the project. There was such a huge cast of characters to work with, and the problem is that you have twelve issues, but you don't if you're going to have the next year after that, so I think Jim just wanted to play with as many of the characters as possible and still try to weave a cohesive story for the whole twelve issues; to try to take what Stan Lee and Jack Kirby had put down, but put a more cohesive sort of tapestry behind it all. All the stories interconnect more than they did with the original run."

ROB LIEFELD

My focus is to talk about comics, not comic politics...Rob is happy to oblige. "I'm having the time of my life," he begins. "With issue #4 of **Captain America**, it all came together. I felt like I had to take a lot of time to lay the groundwork because it was important to connect all the dots, which is something that I generally don't do. I'm kind of sloppy...I connect them later. I wanted to connect them at the outset. Everything's clicking, everything's working. With issue #5 of **Captain America**, I will have told the story I've had in my head for ten years. The sixth issue with **Cable** is like the cherry on top. The other issues...I'm doing because I've really grown comfortable with the character."

Sounds simple, but as we talk about the future of Heroes Reborn, politics creep into our otherwise pleasant conversation. "It's said to be only a twelve month experiment. [then] fold up the tents and go home," Liefeld reiterates. "I think that's a tragedy. All these books are going to be selling in a big way. I'm doing eight to nine issues of **Cap**; I would do more, but Stephen Platt is doing three issues. I'm maxing out. I was contracted for six...to do personally. When I'm sitting here drawing the Hulk and Thor beating up on each other, on one hand I'm saying 'Man, this is awesome. This is the dream of a lifetime that I'm able to do this.' My entire life I never thought I'd be able to draw Hulk and Thor knocking the crap out of each other. Then I'm going, 'Boy, it's a good thing, 'cuz it may be my last.' The entire situation has gotten very political. There's a segment of Marvel that does not want these books to go past issue #12. The sales figures and the fan response seem to indicate that the good thing would be for them to go past issue #12. You've got a generation of readers who are now buying the **FF** and **Cap** that weren't buying it before. There are the old-school fans who have dropped the books that are going to wait the twelve months out. Those fans have been outnumbered by the new fans that have jumped on. I think it's going to be a very interesting predicament if these books don't go past #12."

Aside from the joy of working on these characters and the pain of the nay-sayers, Heroes Reborn has helped put Liefeld back in focus. "I went through a lot of years of being undisciplined," he admits. "One of the things I associate with **Cap** and this whole Heroes Reborn thing is that when I made the decision to go back to Marvel, I knew I would have to be disciplined again. And I think Jim [Lee] at some level knew that, whether he says it or not. We talked about it. This lackadaisical approach to our careers is gonna stop, we've got to get back out there...do whatever it takes. It's [**Cap**] been like recovery for me."

IAN CHURCHILL

Ian Churchill is the newcomer to the Heroes Reborn Universe. Coming off of **Cable**, Ian plunges into a childhood dream—drawing Earth's Mightiest Heroes. Starting with **Avengers #6**, look for Churchill's dramatic art to give the old a new twist. "I can't remember the last time the Avengers were cool," says Churchill, "and now they're cool again. I get to draw the Hulk, Captain America, Thor, and Iron Man; these are the characters I grew up with. Captain America's always been my favorite, but I'm really having fun with Thor at the moment. He's looking really mean and moody, very Schwarzenegger. Initially it was the Captain America aspect that attracted me. I've always wanted to draw him."

And draw he does, especially the women. "I'm having quite a lot of fun drawing the women as well," Churchill admits. "Scarlet Witch and Janet Van Dyne...she's kind of sexy. I've given her a sort of Rachel-haircut from *Friends*. And she's wearing this really slinky number with thigh-high boots and stuff. So I'm really happy with that." Yes, must-see-TV is offi-

cially everywhere

Aside from the awesome line-up of great characters, Ian is also working with people he likes and respects. He explains, "I've got a lot of respect for the guy [Liefeld]. Rob is like a buddy that's done you a favor and you feel like you owe him. The number of times I've talked to him so far, he seems like an easy enough guy to get along with. I sort of ignored him the first time I started talking to him. It was bit like talking to God. But I've relaxed around him now."

And of course, Ian is paired back up with former **Cable**-scribe Jeph Loeb. Ian happily explains, "I love Jeph. He's a great bloke and we've got a great working relationship. I enjoyed doing **Cable** with him, and I think it's grand having him aboard the **Avengers** as well. We work very well together."

The move from the success of **Cable** to the unknown perils of Heroes Reborn was not an easy decision for Ian to make. But things were getting old with **Cable**. "I wasn't looking forward to getting up and working [on **Cable**] towards the end," he admits. "I'd been on there almost two years and it just wasn't fresh anymore. So I thought it best to get out while I could." Get out he did, and on to something new and worth the effort of working on. "I really am looking forward to getting up and working on **The Avengers**. I was initially curious to see what was going to happen to these books with Rob and Jim taking them up; I was one of the skeptics I looked at it and I thought that was the best **Cap** I'd seen. And it blossomed. It really took hold. The stuff that Scott's doing with **Iron Man**, along with Whilce, it's just incredible. It makes so much more sense, and it really updates it well. I hope **The Avengers** meets that kind of standard."

JEPH LOEB

After the event that was Chuck Dixon leaving **Cap** and again with writer Jim Valentino leaving the **Avengers**, Loeb got the top. With Liefeld, Jeph Loeb is putting the wards into the mouths of some of the greatest heroes to grace comics, and he's loving every minute of it.

As we begin to talk, Jeph gushes about what's coming up for his part of Heroes Reborn. "The most exciting thing is that Ian Churchill is coming to **The Avengers** with issue #6, *and* Iron Man is coming to **The Avengers** with issue #6. I think we have two great additions to what is commonly referred to as the least-selling of the four. I think they're going to shove it up to the front of the pack. By the end of the Industrial Revolution storyline, which ends in **Cap** #6, Iron Man will have joined the Avengers."

Sounds good, but I know there's more. Loeb explains, "In the aftermath of the Industrial Revolution, Iron Man and Tony Stark take the Avengers out of the offices of S.H.I.E.L.D., which, of course, is not going to make Nick Fury happy. In issue #3, the Vision went off-line; in **Avengers** #4, Hank Pym, as the new Ant-Man, is trapped inside the Vision. The off-shoot of all that is when they leave Avengers Island in #7, Ianta tively callie Moving Day, Nick Fury says, 'Fine, you all can leave.

Except we keep The Vision because Hank Pym created The Vision while he worked for S.H.I.E.L.D., so he belongs to us.'" It's at this point that we need to talk more about Nick Fury.

Loeb's take on Fury may one day be considered the definitiv He blushes and says, "I could write Nick Fury all day long. I love Nick. You know, if I could do a Nick Fury/Hulk book, tha would be the end."

Perhaps the biggest part of the Industrial Revolution cross-ov is the brief inclusion of Cable into the Reborn Marvel Universe The storyline has been a homecoming for both Rob and Jeph. "This is the first time I've written Cable in the past six months,' Jeph explains, "and I miss the big lug. Rob has only drawn Cable on the **Youngblood** covers and in the ad work, so this i the first time he's ever come back to the character. So for both of us, it was a real homecoming. I'm really excited about it from a fan point of view. It was one of those things where Cable was always coming in at the half-way part, and we needed to be able to tell that story at the same time as we needed to tell the big story. We saw it as simply yet another reason why #6 is a great jumping on point, and a great burs point if you have been on since the beginning."

The big question on everyone's mind, however, is about wha going to happen after these comics hit the issue #12 mark. Loeb responds with, "I would love to go past 12 issues, let me put it that way—whether or not that's 12 issues that take plac in our universe or 12 that take place in the Marvel Universe. would prefer if they blended back, if there was Heroes Reunited, or Heroes Return, or whatever it is, but I would hop that the Heroes Return are with the teams that are on the books. I can tell by talking to both Rob and Jim that they have hundreds of stories that they would love to tell, and now it jus comes down to whether Marvel editorial and management ar going to make that happen." ✚

FEBRUARY MEANS VALENTINE'S DAY, AND FAN HAS GOT THE COUPLES YOU WANT TO SEE ON TWO WAY COOL COVERS!
PLUS CHECK INSIDE FOR THE SCOOP ON WHAT'S NEXT FOR THE NEW IMPROVED LOIS AND WHAT TO LOOK FOR ON THE HIT TV SHOW LOIS AND CLARK.
LOIS & CLARK
SPIDER-MAN & MARY JANE
BUT THAT'S NOT ALL!
FOLLOWING IN THE FOOTSTEPS OF WILDC.A.T.S
OVERSTREET'S
FAN
PRESENTS
WILDC.A.T.S: SAVANT GARDE FAN EDITION #1
THE FIRST OF A THREE-PART SERIES
INTRODUCING WILDSTORM'S NEWEST TEAM.
EXCLUSIVELY IN THE POLYBAG WITH OVERSTREET'S FAN #22-#24.
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SUPER FRIENDS REVISITED

Following the success of The Adventures of Batman and Robin and The Superman Adventures, DC is launching its third comic in that nifty animated style. Adventures in the DC Universe will begin in February and give fans a chance to see an amazing variety of some of their favorite DC heroes (and villains) get animated every month. With a fantastic creative team led by veteran DC editor K.C. Carlson, this new monthly is already generating a big buzz among fans. To find out which heroes we'll be seeing and when, FAN sat down with Carlson, writer Steve Vance, penciller John Delaney, and inker Ron Boyd. And, as a special bonus, we bring you the first ever interview with our DC animated cover artist, Dev Madan.

YOU'RE DOODLES

Writer Steve Vance and Editor K.C. Carlson have got it all figured out when it comes to the stories you're going to see in **Adventures in the DC Universe**, whether it be the 15-page lead stories or the 7-page back-up stories. At least they *seem* like they've got it all figured out....

FAN: What made DC finally decide to do this book? Was it just a matter of everyone really wanting to see all of these characters in the animated style?

K.C. Carlson: Yes, partly. There's a fun sense to that and a lot of creative possibilities as well. And it's also a business thing, to get animated versions of the characters out for licensing. The animated characters lend themselves more towards licensing to younger kids and for toys and Underoo-type of things.

Right, I think my Aquaman briefs are really cool. Around what age do you think most of your readers will be?

Steve Vance: I see it as an all-ages book. In some way, the **Adventures** books have a Silver Age feel to them. So they have a really broad appeal. They're the kinds of things that—how do I put it? It's *like Star Wars* has a broad appeal, but can you pin down an age group that it might be geared towards? A good story is the basic underpinning.

Is the same creative team going to handle the back-up stories as well as the main stories in each issue?

K.C.: Yes, at least for the first year. We have one inventory-type of story we're using. It's a Paul Dini and Bruce Timm Batman and Poison Ivy story that was never published from the original **Superman and Batman Magazine**. We're probably going to slot that into the back of issue #3.

I can't believe DC would just have that lying around the vault and not have used it.

Steve: I know, really. The Batman back-up is a bit of an anomaly, though. Since Batman and Superman both have their own books in the animated universe, we probably won't be giving them solo stories very often. Besides them, you name it, we'll probably get around to them.

But you'll be using the current look of DC characters? For instance, will Aquaman have a hook in this book?

K.C.: Yes

So you're going to stick with what's going on in the DC Universe in terms of that?

K.C.: Yes. There are a couple of exceptions, and that's mostly because we're following the leads of the TV shows. For instance, Dick Grayson is still Robin in the animated series, so if we do use Robin in **DC Universe**, he'll be Dick Grayson. One of the things we're discussing right now is that we wanted to use an Oracle character because we're looking for characters that can unite the entire DC Universe and lend some continuity to some of our stories. But in the regular DC Universe, of course, Oracle is Barbara Gordon, a.k.a. Batgirl, and Batgirl already exists in the animated universe, so we're trying to figure out exactly how to get to an Oracle in the animated universe, as well as still being able to use Batgirl.

Steve: In this animated universe, things are a little different. But at the same time, it's relatively current with the rest of the DC Universe. So it's not like we're going to be bringing back Hal Jordan as Green Lantern, for instance. The thing that really appealed to me in doing this in the first place was the idea that I would get to write my way through most of DC's Universe, some pretty major icons; a book where you get to deal with so many of them is incredibly appealing.

K.C.: At the same time, we're going to build our own little continuity. It's not going to be as restrictive as the main books, but we are going to have little things that readers will pick up on. They probably won't be story points, but we want the readers of all the animated series to believe that it is all a consistent universe and that the characters all share the same newspapers and TV shows. There may be a few background characters shared by all three books, in terms of reporter-type characters or scientist-type characters.

Is the book going to be a team thing or will it feature a lot of individual stories?

K.C.: Individual stories mostly. The plan for the first

BY CHRISTOPHER WOODWARD

year is to just get a lot of the characters established. The first issue is a Justice League story, featuring the big seven in a book-length adventure. With the second issue, we split off into the solo stories with Flash up front and the Catwoman back-up. Issue #3 is Wonder Woman with, as I said, the Poison Ivy and Batman back-up. And issue #4 will be a Green Lantern lead, and I don't think we've discussed the back-up for that yet. But the idea is for the lead features, at least for the foreseeable future, to be individual Justice League characters. We'll probably stay away from Superman and Batman for the most part after the first issue, since they have their own books. But they'll be eligible to us for team-up adventures and stuff like that. Once we get into the second year and have the main players established, we'll probably get into doing more team-ups and crossovers. We might see Flash and Green Lantern team up and we've been talking about having stories with shared villains as well. Flash would meet Grodd in one issue and then next issue, Grodd would return, but he'd fight Wonder Woman perhaps.

Are there any characters that you're particularly looking forward to working with?

Steve: I have a particular fondness for Martian Manhunter. He's a character that has been around for so long but has had relatively little exposure. He's under-utilized and an intriguing guy, so I'm particularly looking forward to him. The whole thing is like being a kid in a candy store and just looking at everything you can do.

Are you going to use any classic characters?

K.C.: We've been talking about the Creeper at least for a back-up right now. We're considering Jack Ryder to be one of those background characters I mentioned. We may try an animated version of The Question. Some of the characters we might want to try are in limbo in the DC Universe, but we thought we'd give them a try in the animated universe (which is based a lot on John Delaney's sketches, actually). And some of the characters are just fantastic. One of which is Power Girl, which was one of the best of the bunch.

In this book you don't have to worry about regular DC continuity. Do you think that contributes to that sense of fun?

Steve: I don't think that those two are necessarily related. It's more being freed up from having certain stylistic expectations rather than questions of continuity. I like **Dark Knight** and **Watchmen** as much as anyone. There are other ways that you can do comics, though.

K.C.: Part of it is to remind people that once upon a time there were dozens of different kinds of comics and hundreds of styles. Moving towards that is important right now, in that our industry shouldn't be collapsing, it should be trying to figure out how to re-expand itself.

FIGURES ON A PAGE

Penciller John Delaney has been an animator for the last few years. Ron Boyd's inks lend themselves naturally to the animated style anyway. These two guys are not only well-matched artists, but well-matched to this comic. And they couldn't be more excited.

FAN: How did you get on this book?

John Delaney: I heard about this animated book and had some submissions in for it, and it came to a point where I thought, "Well, I can hope that the stuff that they have sells myself, or I can go meet DC and show them some the drawings I've been doing lately." Because I was always a huge DC fan, I couldn't imagine working for anyone else. So I basically just made the decision to fly out there. On the flight there, I had actually done a whole bunch of different drawings on the plane, so I brought those in and showed K.C. and we had a really good meeting, just a really good face to face. It was one of those gambles. You think, "Oh is this going to be one of those deals where I'm standing there with my portfolio feeling like an idiot?" But I was really glad everything worked out like it did.

Ron Boyd: In my case, K.C. had been telling me about the book for quite a while, and when the book finally came around, he asked me if I was interested again, and I said yes, and that was that.

I'm familiar with Ron's work from the Legion stuff and I think it's great.

Ron: Thanks, it's an opener, brushier line, which I really enjoy doing. As an inker, it just opens you up to the purity of inking. The line speaks for itself. Not to diminish the importance of a good drawing underneath it. John's drawings are fabulous. He's really on the ball as far as the storytelling and character poses go. The whole first page I did the other day, never touched another tool but for the brush. Which is really enjoyable.

John: Thanks, that's great to hear. Ron's got these really thick and thin lines, and he's really caught the characters well, he's helped bring that sense of boldness to them. I always try to draw them with that sense of grandeur to how they stand and stuff like that.

So it's a pure art style to do this then?

Ron: Yes, that's what's so appealing about the animated

...here's that purity of drawing, it's not jumbled up with a ...little lines and tricks. But it's a harder style to draw in because you don't have tricks to fall back on, you don't have anything to hide behind.

Has working on these characters been everything you thought it would be?

John: Absolutely. I'll be drawing and there will be times when I just stop in the middle of it, and I'll just be overwhelmed about what's going on here. I'm getting to draw every DC character in the Universe. And I'm into all of them, so for me it's a total thrill. It was just great with the first issue, as it was the full Justice League of America, so I had the big seven. I was drawing legends. And everyone has been wonderful. K.C. has been so supportive, and Steve Vance, the writer, he's super creative, this guy's got such a handle on these characters. And seeing Ron's first pages that he's inked, he's just amazing. I tend to go for a lot more blacks in my work, and Ron just pulled it off perfectly, with big solid blacks, and for me it's just really great.

K.C. mentioned you may use some other characters as well.

Ron: Yeah, some of the model sheets that John has done up have the old Green Lantern and the old Aquaman. Hopefully some of these things will fit in somewhere, though I'm not sure exactly how we're going to do that. The policy on the book is still that the new characters are the new characters. So the new Green Lantern is still Green Lantern, but we will be able to pop back and forth and do stuff with the old guys.

Which villains are the heroes going up against?

Ron: The first issue it's Blockbuster. There's also a guy named Cipher, who is an invention for this book.

Did you watch a lot of cartoons as a kid?

John: I was a huge cartoon fan. That's a reason for my loving the DC legends so much, because I grew up with *Superfriends*. I also really liked when Filmation did Batman in the seventies, they had Adam West and Burt Ward do the voices. It was really limited in what they did, but it had great, solid design work on that, it just looked great at the time. All of that definitely inspired what I wanted to do with this book, in bringing back that whole simple line, but still telling a lot with it and going for a real expression from it.

Ron: I've watched a few episodes of the new stuff that they've come out with. The *Batman* show is great. I tape it and watch them at my leisure, but I really enjoy those two schools, the *Batman* and *Superman* shows. The stuff Bruce Timm has done is like inventing a new language, which I really enjoy.

John: For me, with the *Batman Animated Series*, there's the beautiful approach to the mini-stories, the *Citizen Kane* approach to each and every episode. They go for the dramatic story, and they go for a real minimalist approach to dialogue, which really works in animation. There's so much stuff on Saturday morning that's basically just illustrated radio. There's nothing more boring in animation than talking heads.

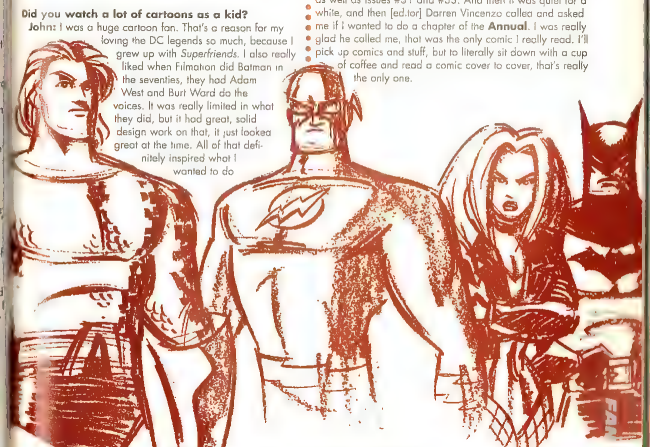
FAN's DC Animated Cover Artist

DEV MADDAN

If you're one of the lucky folks whose copy of **FAN** has the DC Animated cover this month, then you're already familiar with the excellent work of artist Dev Maddan. Or maybe you know his work from last year's **Batman and Robin Adventures Annual**, winner of the **FAN** Award for Best Single Issue of 1996. Either way, brace yourselves this April when Dev Maddan gets the recognition he deserves as DC launches the much-awaited ongoing monthly **Young Heroes in Love**.

FAN: How did you get the Batman and Robin Adventures Annual project?

Dev Maddan: I was on **Batman Adventures** issue #29, as well as issues #31 and #33. And then it was quiet for a while, and then [ed.tor] Darren Vincenzo called and asked me if I wanted to do a chapter of the **Annual**. I was really glad he called me, that was the only comic I really read. I'll pick up comics and stuff, but to literally sit down with a cup of coffee and read a comic cover to cover, that's really the only one.



THE ORIGINAL LEAGUE

Who have been your influences as a comic book artist?
Well, obviously Ty Templeton, Alex Toth, Mike Parobeck and Bruce Timm. There's just so many people, though.

Was there anybody that you grew up reading that you hoped to emulate in your work someday?
I was a late bloomer into comics. The first comic I really read was **Dark Knight Returns**. And after **Dark Knight** came out, DC went through that whole thing where they reintroduced their characters, so it was a really cool jumping-on point. I got a chance to get in there when Byrne was doing **Superman**, Perez was doing **Wonder Woman**, and those were great. But after reading **Dark Knight**, I knew immediately I wanted to do comic books. I was just blown away by it.

Tell me about the new book you're working on, Young Heroes in Love.
It's written by Dan Raspler, and I'll be handling the penciling. It's a superhero book, and the best way to describe it would be as a cross between the old **Justice League**s and *Melrose Place*. It's just going to be a blast, with lots of backstabbing and gossiping, but at the same time, fighting crime and taking on super villains. It's a new team of heroes Dan and I created, which gave me the chance to really just go crazy. Though it's really just classic superhero stuff; Dan and I kept it traditional, with logos on the chest, underwear outside the tights, that kind of stuff. So it's old-fashioned superheroes with a *Melrose Place* twist [laughs]. **Young Heroes** #1 is everybody getting together, so that the reader is introduced to the characters, so you learn a little bit about them. Then in the second issue, a giant mummy starts destroying the city. It should be on the stands I believe in April. It's just going to be awesome.

Is Young Heroes going to have the animated look, or are you doing something more realistic?
I want to keep it light and animated. It's such an expressive art form, you can just get away with so much more. And I've never penciled a monthly book on a regular schedule, so I know it's something that I can keep up.

Is it different working on characters like Batman, that have been around for 50 years, and characters that you've come up with yourself?
Definitely. That's the fun part. With Batman, he's just got to look cool every time he's on the page. That's like the bottom line. With these characters, they're not even really a month old yet, so every time you draw it, it's like you have to ask yourself, "Is that how that person would really look there?" +

DEV MADAN'S CHARACTER SKETCHES AND PLANS FOR HIS NEW DC TITLE, YOUNG HEROES IN LOVE. AND BELIEVE IT OR NOT, THEY'RE ALL GOOD GUYS (THOUGH THEY'RE NOT ALL GUYS BUT YOU GET THE POINT).

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HOLLYWOOD BABBLE-ON

BY BENN RAY

IS WOLVERINE KEYSER SOZE?

Director Bryan Singer (*Usual Suspects*) is in the final negotiation stage at Fox to direct the live-action movie adaptation of **The X-Men**. The story is being kept quiet, but according to Singer, "We're taking the subject matter very seriously. This will not be a comic-book style film, for the X-Men are an ensemble of anti-heroes, and we've figured out a way to make the story accessible to fans and non-fans alike. The story deals with the origins of the characters, but it's not completely based on the first comic book."

With Singer at the helm, and especially with his take on the subject matter, if this movie gets made, it should be great.

Other movie deals Marvel currently has in development with Fox are: **Iron Man** (written by Jeff Vintar), **Daredevil** (adapted and directed by Carlo Carlei), **The Silver Surfer** (directed by Geoffrey Wright), and **The Fantastic Four** (with Chris Columbus directing).

However, how many times have we heard this before? File under: I'll Believe It When I See It.

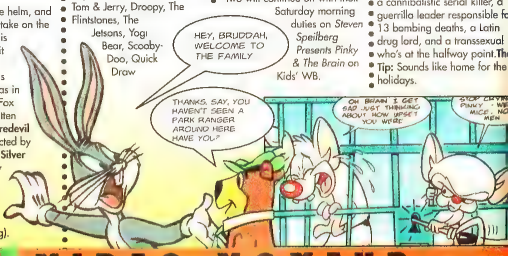
BUGS BUNNY AND YOGI BEAR BROTHERS?

Time Warner Inc. and Turner Broadcasting System Inc. have merged. Yeah, okay, so what? Well, aside from being the world's biggest media and entertainment company, it means that Bugs Bunny, Daffy Duck, Porky Pig, Elmer Fudd, the Road Runner, Sylvester & Tweety, Wile E. Coyote, Yosemite Sam, Taz, The Animaniacs, Batman, Superman, Pinky & The Brain, Tom & Jerry, Droopy, The Flintstones, The Jetsons, Yogi Bear, Scooby-Doo, Quick Draw McGraw, Huckleberry Hound, Jonny Quest, and Popeye all live in the same house.

And the name on the mailbox is Warner Bros. Just consider the possibilities.

PRIMETIME RATS

Pinky & The Brain may not have taken over the world yet, but expect them to take over primetime by Spring. These two lab mice who suffer from global domination delusions are getting their own primetime show next season. In order to provide the show with a separate identity, an entirely new show is being created. However, don't expect this success to go to their heads—the two will continue on with their Saturday morning duties on *Steven Spielberg Presents Pinky & The Brain* on Kids' WB.


HEY, BRUDDAH, WELCOME TO THE FAMILY
THANKS, SAY, YOU HAVEN'T SEEN A PARK RANGER AROUND HERE HAVE YOU?
OH BRAIN I GET SAD JUST THINKING ABOUT HOW UPSET YOU WERE
STOP, STOP PINKY WE MICE NO MEN

FLASH FORWARD CON AIR

Breed: Ar Action
Studio: Touchstone
Release: March 14
Director: Simon West
Screenplay: Scott Rosenberg
The Players: Nicolas Cage, John Malkovich, John Cusack, Steve Buscemi, Rachel Ticotin, Colm Meaney, Ving Rhames
Insider Info: A large portion o this film was shot in Utah where *Independence Day* wa filmed.
The Lowdown: A group of convicts hijack the plane that transporting them to a maximum security prison. This mot ley crew of criminals includes a cannibalistic serial killer, a guerrilla leader responsible fo 13 bombing deaths, a Latin drug lord, and a transsexual who's at the halfway point. **Tip:** Sounds like home for the holidays.

VIDEO VOYEUR

CLASS OF NUKE'EM HIGH

FAN

DANTE'S PEAK

Breed: Natural Disaster
Studio: Universal
Release: March 7
Director: Roger Donaldson
Screenplay: Les Bohem
The Players: Pierce Brosnan, Linda Hamilton
Insider Info: Director Donaldson has a background in the geological science of Volcanology.
The Lowdown: When a Volcanologist (Brosnan) investigates a some seismic disturbances at a long-dormant mountain, he discovers she's gonna blow. Now he must defy orders, battle his own demons, and convince the mayor of the local town (Hamilton) to evacuate.
The Tip: It's James Bond and the Terminator chick versus the volcano!

Uma Thurman is Ethan Hawke's love interest in the sci-fi thriller *Gattaca*

GATTACA

Breed: Sci-Fi Cover-Up
Studio: Columbia
Release: March 28
Writer/Director: Andrew Niccol
The Players: Ethan Hawke, Uma Thurman, Alan Arkin, Jude Law, Loren Dean, Gore Vidal, Ernest Borgnine
The Lowdown: Jerome (Hawke) is a natural birth living in a society of engineered people. In order to get into GATTACA Aerospace Corporation, though, he assumes the identity of the genetic elite. However, a murder and an eyelash screw up his plans. Colleagues, a love interest and an investigator all suspect that something is up, so he must come clean.
The Tip: Like *Yentl* with a twist.

JUNGLE 2 JUNGLE

Breed: Americanized Remake
Studio: Disney
Release: March 21
Director: John Pasquin
Screenplay: Charlie Peters, Raynold Gideon, Bruce A. Evans
The Players: Tim Allen, Martin Short, Lolita Davidovitch, JoBeth Williams
Insider Info: This is the remake of the French film *Little Indian, Big City*.
The Lowdown: Allen stars as a man who must travel into the jungle to find his estranged wife in order to have her sign divorce papers. While there he discovers he has a son who's been raised in the jungle. They bond, and he takes the boy back to the big city with him for some good old-fashioned culture shock.
The Tip: Think *Crocodile Dundee* meets *The Jungle Books*.

VOLCANO

Breed: Natural Disaster
Studio: 20th Century Fox
Release: February 28
Director: Mick Jackson
Screenplay: Billy Ray, Barbara Benedek, Jerome D. Armstrong
The Players: Tommy Lee Jones, Anne Heche, Gaby Hoffman, Jaqueline Kim, Don Cheadle, John Corbett, Keith David
Insider Info: Mick Jackson also directed *The Bodyguard*.
The Lowdown: A volcano erupts in the middle of a busy L.A. district and spews lava everywhere. What more of a plot do you need?
The Tip: *Twister* has ushered in the second coming of the natural disaster film.

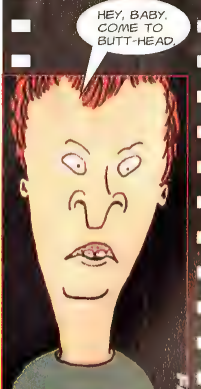
Anne Heche must deal with a lava soaked L.A. in *Volcano*

PICTURES THAT MOVE

BEAVIS AND BUTT-HEAD DO AMERICA

Paramount, PG-13

BENN-HEAD: THIS MOVIE RULED...
HEDEAVIS: YEAH IT WAS COOL! IT WAS COOL! I FOUND MYSELF TALKING LIKE THEM FOR A WEEK!!
BENN-HEAD: I THOUGHT IT WAS LIKE GOING TO SUCK. BEAVIS & BUTT-HEAD LIKE LOST THEIR TV.
HEDEAVIS: LOSING YOUR TV SUCKS! IT SUCKS! YEAH AND THIS MOVIE IS STRAIGHT FROM TV TOO! NO COMMERCIALS...THEY SUCK!
BENN-HEAD: BUT THEN THEY MET THIS GUY WHO WAS LIKE GOING TO GIVE THEM MONEY FOR DOING HIS WIFE. THAT WAS COOL.
HEDEAVIS: YEAH SHE WAS HOT AND SHE WANTED TO DO THEM...BUT BUTT-HEAD WANTED TO DO THE GUY...HEH-HEH.
BENN-HEAD: IF *THEY* COULD LIKE SCORE, THEN WE COULD SCORE.
HEDEAVIS: MAYBE THEY AND I COULD SCORE BUT YOU WOULDNT



Beavis & Butt-Head score!

SCORE...BUTT-MUNCH!
BENN-HEAD: SHUT UP BUTT-GOBLIN, BEFORE I KICK YOUR ASS! THEN THEY LIKE HAD TO TRAVEL ALL OVER THE PLACE AND THAT SUCKED. BUT THEY GOT TO MEET LOTS OF BABES. THAT WAS COOL.
HEDEAVIS: THEY SAW SOME HARD WOOD
BENN-HEAD: HUH-HUH HUH-HUH. YOU SAID "WOOD."
HEDEAVIS: IT WAS FULL OF HISTORY...BUT I LEARNED THAT IN SCHOOL...SCHOOL SUCKS!
BENN-HEAD: THERE WERE LOTS OF BABES IN THE MOVIE THEATRE TOO...MOVIES ARE COOL.
HEDEAVIS: 'CEPT THAT GUY THAT SAT BEHIND ME THAT WAS LAUGHING LIKE BUTTHEAD...HE WAS DUMB. HE MISSED ALL THE COOL PARTS....
BENN-HEAD: HUH-HUH HUH-HUH. YOU SAID "BEHIND."
HEDEAVIS: THIS MOVIE KICKS ASS.

—Hedeavis & Benn-Head

Renee Zellweger outshines Jerry Maguire.

MARS ATTACKS!

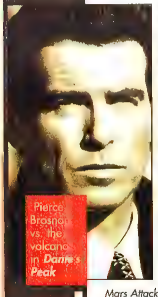
Warner Bros, PG-13

The only thing I really wanted this Christmas was some sort of anti-dote that would counteract the cinematic poison that was this summer's *Independence Day*. Imagine my joy at the timely gift of the fast-acting, amusement-inducing *Mars Attacks!*, the most fun aliens have been since red lectroids vexed a guy named Buckaroo.

Unlike *ID4*, something that obviously belongs on a vanity license plate instead of a theater screen, *Mars* recognizes what its star-laden cast was truly meant for...ray gun targets. It's hard not to love those little ILM-generated scamps as they kill dogs, cremate cattle, and obliterate various landmarks while gleefully assuring the people of Earth they come in peace.

The huge cast becomes its own special effect, new characters are continually introduced as the movie-goer is inundated with hushed whispers of "It's that guy," coming from two rows forward. Stand-out performances include Rod Steiger in a (surprise) over-the-top, Strangelovian role and Lisa "Nepotism" Marie, who manages to move in ways that humans never have.

Mars Attacks! is director Tim Burton's most accessible, and likable, film to date.



Pierce Brosnan vs. the volcano in *Dante's Peak*

However, some Burton fans may find that the overall style of this movie doesn't keep with the vehemently personal vision that has been so overwhelmingly pervasive in his previous work. Screw the auteur theory, lighten-up, and laugh while you can, Monkey Boy, because you never know when the jumpsuit-loathing, prime-directive-breaking, "first contact this!" aliens may be coming.

—Shawn Spurlock

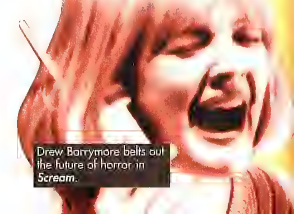
Larry Flynt fights for our rights.

THE PEOPLE VS. LARRY FLYNT

Sony, R

Larry Flynt (the publisher of *Hustler*) is not an American hero. He is not a civic-minded man fighting for the inalienable rights of citizens who no longer care about them. Larry Flynt is a pornography-loving redneck with business savvy and a flair for controversy. A movie about his life, from moonshine-selling hick to go-go bar manager to publisher of nudie mags to victim of the moral right and an assassination attempt to broken-hearted and crippled widower, has the potential to indulge in self-righteousness (especially if it's produced by Oliver Stone like this one is). However, in director Milos Forman's hands, *The People vs. Larry Flynt* becomes a balanced portrayal of a man trying to do what his national freedoms allow. Woody Harrelson is surprisingly believable as Flynt, even down to his post-gun shot wound cow-tongued speech impediment. This film also shows more of Courtney Love's body than Kurt Cobain probably ever saw. However, for every inch of flesh projected on the screen, there is a more than equal measure of talent poured into her performance as Flynt's swinger/junkie wife. She is so good, in fact, that you begin to wonder if all her years as a rumored heroin addict weren't simply spent getting into character. *The People vs. Larry Flynt* is a story everyone should see, a tale of moral majority bullies who eat away at our rights like so many Communion wafers, and the ass#@%* who beat them.

—Benn Ray



Drew Barrymore belts out the future of horror in *Scream*.

JERRY MAGUIRE

TriStar, R

You can almost hear the pitch: "You take a romantic comedy, a date film genre that demographically appeals to more women than men, and throw in something to keep the guys interested sports." Jerry Maguire (Tom Cruise) is a burned-out sports agent who realizes that agents need to be more concerned with their clients than making money. This epiphany (Maguire has more epiphanies in hotel rooms than most people have in a lifetime) leads to him publishing and circulating a Statement of Purpose, which in turn gets him fired. When he leaves his agency, and all of his lucrative clients behind, he takes with him Dorothy Boyd (Renee Zellweger), a single mother that was inspired by his statement, and Rod Tidwell (Cuba Gooding, Jr.), a possible up-and-coming talent who puts his faith in the agent with a heart. Cruise is as likable as he can be, but he just can't rise above his weasely, bigger box office Michael J. Fox charms. The romance between Dorothy and Jerry is unlikely, and Cruise and Zellweger never really muster any chemistry, despite Zellweger's best efforts. However, the supporting cast, including Zellweger, Gooding, Kelly Preston (as Jerry's ex-fiance), Bonnie Hunt (as Dorothy's protective sister) and Jonathan Lipnicki (as Dorothy's 6-year old son Ray), and smaller parts and cameos featuring Jerry O'Connell, Beau Bridges and Glenn Frey, and Eric Stoltz are all endearing. If you can stomach Tom Cruise, this is a good movie. If you hate him, the supporting cast saves it.

—Benn Ray

THE PREACHER'S WIFE

Touchstone, PG

Whitney Huston manages to average a song every ten minutes in this romantic comedy holiday re-hash. That's bad news if you happen to find her vocal stylings every bit as flatulent and self-indulgent as a Jerry Garcia guitar solo. It seems the good Reverend Biggs (Courtney B. Vance) is losing his faith. Not in the Almighty, but in his ability to help his parish. In the meantime, his relationship with his wife (Huston) strains. So the Big Guy, as benevolent as He is, sends help by way of an angel named Dudley (Denzel Washington). Instead of avoiding any rip-offs of *It's A Wonderful Life* (and a couple of nods to Charles Dickens as well) to deliver a unique holiday tale, director Penny Marshall wallows in unoriginality while stringing along the plot to get to the musical numbers. Perhaps it's a commentary on how much the true meaning of Christmas has been lost that there hasn't been a real holiday classic made since Ralphie was warned that b.b. guns will shoot your eye out in *A Christmas Story*.

—Benn Ray

SCREAM

Miramax, R

Have you ever wondered why there haven't been any good horror movies made in the last 10 years? Well, it's because it's all been done. The shock value has become less than shocking, and the creepy masks have become as familiar and lovable as grandma's face during the holidays. You know where the bad guy is going to be hiding, you know the victim is looking behind them when they should be looking in front of them, you know those two teenagers shouldn't be having sex when there's a maniac on the lose, and you know, just when you think the killer is dead, he's going to get up one more time. Predictable. So, how do you make a good horror movie? Easy—you acknowledge the genre and indulge in expectations. And that's exactly what Wes Craven does in *Scream*. His characters know the rules of horror movies, including his killer (or killers—you never know). In fact, the murderer consciously conforms to the pre-established rules of horror when stalking the victims. The result is smart, funny, suspenseful, and at times downright scary—at last, a horror movie for the '90s. Starring Neve Campbell, Courteney Cox, Drew Barrymore, Skeet Ulrich, David Arquette, and Henry Winkler.

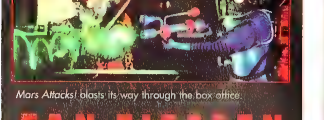
—Benn Ray

MICHAEL

New Line PG

There are two movies going on here, the one where John Travolta plays a beer drinkin', chain smokin', lyin', libidinous angel and the one where an angel is sent to Earth to unite two jaded lovers, Andi MacDowell and William Hurt. One of these two is a lot of fun. Little tip—it ain't the one with the lovers Three *National Enquirer*-type reporters are sent out on a story about an angel. The problem is, he's real. His mission, unbeknownst to them, is to unite the bitter Hurt with the dumped-on once-too-often MacDowell. As they take a long roadtrip back with the angel, magic happens—magic between the potential lovers and magic on the screen as Travolta revels in every sec and that he's got those wings strapped to his back. Now if only this were a road movie where the angel was driving with the devil riding shotgun, and the two knocked over convenience stores on their way across America, where they eventually end up in Mexico...oh, sorry. I just saw so much unrealized potential in this movie....

—Benn Ray



Mars Attacks! blasts its way through the box office.

FAN FIFTEEN

	WEEK IN TOTAL	**TRS TOTAL	TOTAL TO DATE
1. *BEAVIS AND BUTT-HEAD DO AMERICA (PARAMOUNT)		$20,114,233	$20,114,233
2. JERRY MAGUIRE (SONY/TS)	2	$13,125,660	$36,287,093
3. 101 DALMATIONS (BV/DIS)	3	$6,989,334	$84,779,528
4. *SCREAM (MIRAMAX)	1	$6,354,586	$6,354,586
5. *ONE FINE DAY (FOX)		$6,226,430	$6,226,430
6. THE PREACHER'S WIFE (BV/TCH)	2	$5,182,161	$15,287,167
7. MARS ATTACKS! (WB)	2	$4,674,116	$16,655,376
8. JINGLE ALL THE WAY (FOX)	1.5	$3,114,864	$47,405,964
9. *MY FELLOW AMERICANS (PARA)		$2,880,234	$2,880,234
10. DAYLIGHT (UNIV)	3	$2,437,750	$20,398,315
11. STAR TREK: FIRST CONTACT (PARA)	5	$2,306,509	$80,387,431
12. RANSOM (BV/TCH)	7	$1,798,788	$120,335,313
13. THE ENGLISH PATIENT (MIRAMAX)	7	$1,670,429	$18,433,824
14. SPACE JAM (WB)	1	$1,269,697	$78,329,082
15. THE CRUCIBLE (FOX)	4	$561,586	$962,496

*opener **Friday-Sunday-Sunday total source: Exhibitor Relations, Co.

Animated Shorts

by Steve Fritz

There must be something about Texas. Some of the most warped animators of the world spring out of there.

The best known is the beloved Fred "Tex" Avery, who revolutionized Warner Bros and MGM with such eternal characters as Bugs Bunny, Li'l Red and Wolfie. The latest Texan turning the industry on its head is Mike Judge.

Judge is best known as the creator of *Beavis & Butt-Head*, even though he admits he has virtually nothing to do with them these days. Then again, his new project coming to Fox prime time sounds like it should cement his reputation as one of the industry's best.

The new series, *King of the Hill*, revolves around the opinions and exploits of one Henry Hill. Hill is based in a fictional suburb of Arlen, Texas, somewhere near Dallas. His life comfortably revolves around his wife, Peggy (the Boggle champ of Texas), his only son Bobby (who's life revolves his Game Boy, not girls), his beer drinking neighbors (a story in each and every one of them) and a lawn mower way too big for the front yard. Oh yeah, Hank likes BOTH kinds of music too, Country and Western. Get the picture?

On the surface, the Hills sound like another dysfunctional animated family we see every weekend on Fox, The Simpsons. However, the Hills are by Judge, not the equally praiseworthy Matt Groening.

"I lived in Texas for a long time," Judge admits, "and I've known about 20 guys like Hank. In fact, I've got to be careful because I still know a few of those people. It's not so much making fun of anyone than it is making fun of ourselves, really."

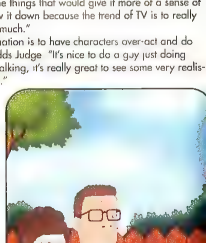
"Hank's a populist figure," adds Greg Daniels, who co-produced the show with Judge. "So, a lot of the comedy in the first episodes comes from a West meets East Coast elites coming in and bumping against this very common-sensible, popular character who is Texas. In episode two, Peggy (voiced by veteran actor Kathy Najimy), a substitute Spanish teacher, is called on to teach a unit of sex ed that was conceived in Washington. She has to find some way to reconcile the subject matter with her beliefs as a teacher and a decent woman, and then teach it to kids who are Bobby's age."

Of course, there's also Hank. "He's not a raging right-winger," says Judge, who voices Hank. "He does find lots of things to say about the everyday irritations. Hank's frustrating, but he's also very good neighbors and really warm people."

Judge and Daniels will be the first to admit they deliberately slowed the pace of their show down to suit their own purposes. "One of the places we'll probably go back to a lot is Hank standing around with his friends, sipping beers really slowly, and talking," says Daniels, who won Emmys for his work on *The Simpsons*. "We will probably alternate with quicker scenes, some things that would give it more of a sense of pace. It's fun to slow it down because the trend of TV is to really speed things up so much."

"The trend in animation is to have characters over-act and do big movements," adds Judge. "It's nice to do a guy just doing nothing when he's talking, it's really great to see some very realistic, small movement."

Wrap this all up with Judge's pre disposition towards irony, and one can see why Fox is making the heaviest of all possible commitments for a televised animated series: they are putting the series on prime time, probably right after *The Simpsons* (which is soon to surpass *The Flintstones* for the longest running prime time animated TV series).



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GROUND CONTROL

*Welcome to Ground Control, the column **FAN** dedicates to all the science fiction happenings in the universe. From alien slugs to Wookies, Romulans to Tom Servo, we're the place to look. This month, we give you a sneak peek at the new **Star Wars Special Editions**, letting you know what to look for in the coming months. So without further delay, let's open the pod bay doors, Hal....*

STAR WARS SPECIAL EDITION PREVIEWS

As the first of the three ***Star Wars Special Editions*** prepares to open at the end of January, we thought we'd devote a good chunk of this month's column to giving you an idea of what to look for in the special editions and show you a couple of fantastic shots added to the releases—one from ***A New Hope*** and the other from ***Empire Strikes Back***.

January 31st marks the release of ***Star Wars: A New Hope Special Edition*** to theaters across the country as many readers may already know. Look for a remastered soundtrack and the film itself to be much sharper and clearer, as many matte lines and scratches have been cleaned up. The highlight, of course, is the much publicized Jabba the Hutt scene with Han Solo and Boba Fett in Docking Bay 64, where computers carefully dropped Jabba into the scene in all his slimy glory. Also worth noting is a much more densely populated Tatooine, with more sandtroopers, Jawas and assorted creatures roaming the streets, as well as the great enhancements made to the Mos Eisley Cantina scenes.

Star Wars: The Empire Strikes Back Special Edition hits theaters on February 21 and will also feature a remastered soundtrack. One of the key scenes to look for in this one takes place in the Wampa cave, where Luke is held captive. The scene is bloodier and a bit more graphic than fans will remember from the original edition. It should also be noted that the Wampa in this scene is not computer generated, as many creatures added to these Special Editions are, but is done the good old-fashioned way, with man in a suit. Fans should also note the added shots of Bespin and the Millennium Falcon's approach.

More in-depth planet scenes are also a key part of the additions to ***Star Wars: Return of the Jedi Special Edition***. The ending celebrations on Tatooine, Bespin and Coruscant will all be shown, giving viewers their first look at the planet Coruscant, a key location for the next trilogy. George Lucas' plan, in fact, is to show more of all the planets as a way of tying not only these three movies together more cohesively, but also bridging the gap to the next trilogy. Fans can also expect to see a slightly different celebration in the Ewok village, as well as extended scenes for the Max Reebo band and Oola the dancer. The actress who originally portrayed Oola, in fact, returned for re-shoots to get her involved in more scenes, including an appearance at the Sarlaac Pit. And, as a special treat for many fans, it's been heavily rumored that Lucasfilm will have a trailer for the next trilogy ready in time for inclusion with the release of ***SW: ROTJSE***.

—Christopher Woodward

A still from the new, bloodier Wampa scene in *The Empire Strikes Back Special Edition*

From the *Star Wars: A New Hope Special Edition*, the sandtroopers during a dewback has been added to the left side of the frame.

MARS ATTACKS ALIENS NOT FROM MARS?

Actually, no, the ***Mars Attacks*** aliens are not from Mars. But they're not made, as many people believe, from stop-motion technology either. Due to director Tim Burton's success with stop-motion animation for his many creations in 1993's ***Nightmare Before Christmas***, many fans have been under the mistaken belief that stop-motion is what brought the nasty Martians to life in Burton's most recent blockbuster, ***Mars Attacks***. The creatures were actually all computer generated, utilizing many of the same techniques that were used in mega-hits like ***Jurassic Park***. Burton, admits, however, that despite the computer creation, he still went for the look of stop-motion, which may be the source of some of the confusion.

As for Burton's next project, he's still working on co-writing the script for ***Catwoman*** and has his sites set on a *comedy* based upon Edgar Allan Poe's "The Fall of the House of Usher." What's more, Warner Bros., for whom he directed the first two ***Batman*** films, has bought the rights to produce an episode of the old sci-fi series *The Outer Limits* for the big screen, with the intention being for Burton to direct it.

—CW

THE DOCTORS ARE IN!

Fans of *Doctor Who* continue to wait for the time-traveler to return in new TV adventures, and a decision may be made by the time this issue hits the stands. On a recent awards special celebrating the BBC's 60th anniversary, *Doctor Who* won for Best Drama, beating out a number of other classic series in the network's long history. With that recognition, it seems certain that the Doctor will materialize again. In the meantime, the BBC have planned a plethora of Who-related projects to bring the series back into the spotlight. After recovering the license to produce Who-related books from Virgin BBC Books have a slate of new releases planned that read like a fan's list of dream episodes. Already featuring the triumphant return of the Daleks, and hot shelves in '97, and a book revealing the Master (part titled *The Dark Path* and featuring the Second Doctor (Patrick Troughton), promises to shed light on a crazy chapter in the Doctor's life. Perhaps the most exciting announcement yet is that classic *Who* scribe and fan-favorite Terrance Dicks may return to write an epic novel celebrating 34 years of *Doctor Who*. The story will feature Paul McGann's incarnation of the Doctor in a sweeping adventure that simply could not be filmed today. The title? *The Eight Doctors*.

—Arnold T. Blumberg

MST3K: THE NEXT GENERATION?

The Comedy Central cult phenomenon *Mystery Science Theater 3000* ran for seven hysterically funny seasons before it was canceled last year. Created by comedian Joel Hodgson, the show followed Joel (later Mike Nelson) and his 'bots, Crow (Trace Beaulieu) and Tom Servo (Kevin Murphy), as they gleefully skewered bad films from every conceivable genre, beamed to their "Satellite of Love" by the evil Dr. Forrester (also Beaulieu) and TV's Frank (Coniff, who left in the show's sixth season). Despite being at the height of its popularity, with a fierce fan following and *Mystery Science Theater: The Movie* in selected venues, *MST3K* was removed from the Comedy Central line-up to make way for "new ideas." Just when all hope seemed lost, the Sci-Fi Channel brought the Satellite into orbit for new episodes featuring only SF films, including classic schlock like *The Deadly Mantis*. Unfortunately, the series will bear little resemblance to the original. Beaulieu left before production began on the new episodes, leaving writer Mary Jo Pehl to continue her thoroughly repulsive role as Forrester's mother. Crow will gain a new voice in Bill Corbett, but with the series' only other guiding personality from the beginning now absent, the new *MST3K* may be worthy of ridicule itself. When asked about the future of his show, Mr. Servo would only respond with an enigmatic "I'm the wind, baby!" Fans will find out what awaits them when the Satellite of Love resumes broadcasting in February.

—ATB

NEW STAR TREK: VOYAGER SEASON TWO CARDS BEAM DOWN

Slipping in just under the wire in 1996 was the release of Fleer/Skybox's **Star Trek: Voyager: Season Two** trading cards. Commemorating each of season two's 26 episodes, the set includes 100 cards divided into various subsets as well as 12 special bonus cards randomly inserted into packs. These bonus cards include: three XenoBio Etched Foil cards showcasing Delta Quadrant aliens (1 per 12 packs), three 24th Century Technology Etched Foil cards featuring the advanced technology of the Delta Quadrant (1 per 12 packs); three Strange New Worlds Embossed Foil cards noting the planets of the Delta Quadrant (1 per 18 packs), and three Halo-Emitter cards, which are clear, plastic hologram cards featuring the crew from the Voyager Holodeck (1 per 48 packs). With eight cards per pack and a lower suggested retail of around $1.50, this looks to be a cool bunch of sci-fi cards.

—CW

ROMANCE
DID YOU HEAR? SAVANT GARDE FAN EDITION™ #1-3 COMICS IS FREE WITH FAN #22-24. CATCH THIS NEW WILDSTORM TEAM STRAIGHT FROM WILDC.A.T.S. INSIDE THE POLYBAG FREE WITH...
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TOYS

NEW MCFARLANE MONSTER PLAYSETS

From the studio that brought you **Spawn**, now comes the amazing McFarlane playsets, featuring your favorite classic monsters—McFarlane style. **Dracula**, Werewolf, **Frankenstein**, and **Hunchback** are all included in the line, each packaged right in with their own environment, which includes all kinds of extra bonuses. The Dracula playset, for instance, gives you **Dracula** in both his human form and his bat form, both of which are articulated, and a working coffin. The Frankenstein set comes with an articulated **Frankenstein**, with detachable limbs, an **Igor** figure, a working lab table, lab tools, an extra head and brain for the monster, and more. Best of all, McFarlane Toys is anticipating the retail on these sets to be around $9.99 each! A heck of a bargain on some great looking toys. Look for these sets in the Spring.

Also from McFarlane this year—Kiss figures! That's right, McFarlane has signed an exclusive deal to produce Kiss figures based on the rock band that's currently experiencing a fan revival. Watch next month's **FAN** for a preview look at these amazing figures.

NEXT STAR TREK ASSORTMENT DUE SOON

As Playmates begins releasing its newest Star Trek stuff for '97, we at FAN thought we'd give you a little preview of what to look for on your shelves. Among the basic figures to expect, we'll soon see Tom Paris Mutated from "Threshold," Gorn Captain, Sesska the Cardassian, Captain Kurn, Captain Kirk in Environmental Suit, Sisko (with goatee), Mugatu, Professor Data (from "All Good Things"), and Captain Crusher (from "All Good Things"). Additions to the 9" series include the much-awaited Chief Miles O'Brien, Sisko (with goatee), Chekov, Romulan Commander, Q in Judges Robes, and Jadzia Dax. Expect more updates on the amazing figures Playmates has to offer in our big Toy Fair Special, coming at you in March!

From left to right--9" Sisko (with goatee), 9" Jadzia Dax, regular size, Sesska the Cardassian & Tom Paris Mutated from "Threshold" & 9" Q in Judges Robes.

KENNER GOES MICRO

Having a hard time keeping up with all of the Star Wars Micro-playsets out there? Now Kenner brings you a new micro line to look for—MicroVerse, featuring Batman and Superman. The **Superman Micro Metropolis Playset** comes packaged in a case resembling Superman's logo and includes a helicopter, a quick change phone booth, and **Clark Kent**, **Superman**, and more. The **Batman Gotham City Micro Playset** includes a variety action bat-signal, secret elevator, and **Batman**, **the Joker**, and more. Also available to fill up Gotham City is the **Batman and Robin Rogues Gallery**, which includes most of Batman's most popular villains. On the Metropolis side of things, look for the **Superman Kryptonian Battle Suit Vs. Lexo-Skel-5000**, which includes a **Lois Lane** figure. All of these sets should be available before the Spring of this year.

Gotham City Micro playset.

NEW ASH FIGURE PREVIEW

Though the new **Ash** action figure won't be available until May or June, **FAN** brings you the first look at the prototype to this fantastic figure right now. An exclusive to the comic and collector market that will be produced to order, this is one figure you won't want to miss.

TOY MARKET REPORT

by James Bullock

•RECENT TOYS•

KENNER

•BEAST WARS

One noteworthy line which has been unfairly excluded from the report up to this point is **Transformers Beast Wars**. When these debuted, they seemed sure to fail. But the toys are really well-made and now that there is finally a cartoon to represent them, they're selling well and people are already trying to complete collections. The only figures that are selling for above retail are the first releases which came with jagged, rocky looking bubbles. All the following releases have smooth, round bubbles. All rocky bubbled figures sell for about $2-$3 more than original retail, except for **Cheetor** who was a tough first series find on the racks and now fetches a quick $15-$20

•G. I. JOE

Store exclusive **G.I. Joes** are doing very well on the after market. The multi-ethnic approach is really catching on. The non-caucasian versions of all figures typically demand double retail while the caucasians get only slightly more than retail. Among the better pieces are the Toys 'R' Us **Battle of the Bulge** and **Dress Marine** figures which are far more popular than their extremely expensive counterparts from Target and FAO Schwartz. They retail at $20 a piece, then sell for $25-$30 (white) and $35-$40 (black) on the after-market.

•STAR WARS

The tan vested (actually, it's more of a grey) **Luke Jedi Knight** is experiencing strange regional demand. Many report that the figure commands an easy $30 while others say it is showing up relatively often and goes for $15-ish. Only time will tell on this one. The rest of the **Shadows** line is pretty slow on the secondary market. Dealers and would-be scalpers are frustrated that, after picking up hundreds of cases of them, they are forced to dump them for retail in order to compete with each other. Don't be surprised if some day soon you see an infomercial at 1:30 a.m. telling you to get rich quick by buying cases of action figures! Hey, it could happen!

The figures are great, though, and sell well at retail. The only figures above retail which sell well currently are the aforementioned tan vest **Luke** and the **Boba Fett** with the half-circles/strip on hand. This piece has dried up fast and sells well at $30-$35! **Leias** and **Landos** are dead. They collect dust at anything more than $15 each. The full-shot **Ben** is now neck-and-neck price-wise with the half-shot **Ben**. Both go for $25, though the full-shot **Ben** now enjoys more demand than the half shot. The deluxe figures are selling well, despite cheesiness, with the **Stormtrooper** being a super tough find on the rack. These don't go for much more than retail, though. The 12 inch line is driving everyone crazy because of the multitude of variations. So far, there are two versions of **Ben** and four of **Luke** known. **Ben** comes with either black or brown boots. While both appear in equal numbers, the more zealous collectors are shelling out $40 for the brown and up to $75 for the black. The **Luke** variations include blonde-ish yellow versus white-ish yellow hair. You have to compare them to see these distinctions. Basically, the blonde looks like the right color whereas the white-ish looks bleached. Both are equally common at this point. There is a variation with regard to the position of the binoculars. The first release has the binoculars at Luke's waist while later versions have them suspended on the backing card near his head. All sell for about the same price ($20-$25), although some charge more for the first versions.

PLAYMATES

The **1701** figures seem to have settled into relatively steady price ranges. The **Picard** is a $600-$700 figure, **Tasha** $450-$500, and **Barclay** is $250-$300, with low numbers commanding a premium. Although many charge much more, and a few people

actually pay it, these values reflect the prices for which they are readily available now. In other words, anyone with $300 can own a **Barclay** after relatively few phone calls.

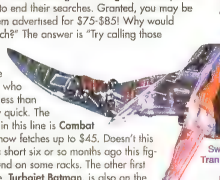
NOT-SO-RECENT TOYS

KENNER/HASBRO

•BATMAN ANIMATED

Some people are so tired of looking for a **Penguin** that they shell out up to $125 just to end their searches. Granted, you may be saying "but I see them advertised for $75-$85! Why would someone pay so much?" The answer is "Try calling those people who have it for $75-$85."

Guess what? They're all sold out. Anyone who prices this figure at less than $100 sells out pretty quick. The second place figure in this line is **Combat Belt Batman** who now fetches up to $45. Doesn't this one kill you? Only a short six or so months ago this figure could still be found on some racks. The other first series **Batman** figure, **Turbojet Batman**, is also on the rise and may equal the **Combat Belt** in value eventually. It was produced in the same numbers as the **Combat Belt**, though its uniform may not be as appealing to some collectors. For now, though, **Turbojet Batman** sells for $18-$25. The **Riddler** is back up to $40 and sells very easily. The ladies, **Catwoman**, **Poison Ivy** and **Phantasm**, each sell for $30 quite quickly. Three other figures that are on the move are **Scarecrow**, **Manbat**, and **Clayface**, each of which commands a quick $20. Not too long ago you couldn't sell one of these for $10. But, as more and more people enter the hobby, many of whom want to complete a collection of **Batman Animated**, even the seemingly common figures become sought after. Conversely, though, **R'as al Ghul** and **Pogostick Joker**, which were selling pretty well in the $12-$15, are showing up in large quantities and after-market sales have dropped quite a bit. They go for $7-$10 now. Other **Batman** lines are relatively slow, except for the vehicles which sell like hotcakes. **The Dark Knight** and **Returns Batmobiles** command $75 a piece easy, as does the **BM Returns Batmissile**. Most other vehicles sell well, and the figures enjoy some demand, but they are nothing compared to the **Animated**.



Swoop from the Transformer's line.

•G.I. JOE

G. I. Joes have been selling pretty decently in recent months. One of the hottest pieces right now is **Zartan**, who came not carded but in a window box with his swamp skier. This is a tough and highly demanded piece that fetches $50 loose complete and up to $150 MISB. The most demanded series is the second 1983 series, with the most demanded pieces being **Torpedo**, **Trip Wire**, **Doc**, **Destro**, and **Major Bludd**, each of which sells for $60-$80 MOC. Also, some high dollar pieces have risen drastically in price due to an utter lack of availability. They include the JUMP Jet Pack with **Grandslam** MIB $300-$400, **Sears Cobra Command Center** MIB $400-$600, **Mission Brazil Set** MIB $200-$300, **U.S.S. Flagg** MIB $600-$800, and the **Defiant Shuttle** MIB $500-$700.

•NIGHTMARE BEFORE CHRISTMAS

Recent price increases include **Santa** and **Oogie Boogie** (up to $200 a piece on C9+ or better cards only), **Mayor** $90, **Evil Scientist** $85, with the **Werewolf** up to $60. Loose pieces go for about half the price of carded and sell very well when complete. If you are waiting for the prices on these to go down before you try to complete a set of your own, stop waiting. These prices aren't going down anytime soon.

•TRANSFORMERS

Recent jumps in price include **Fortress Maximus** at $300 loose, NM complete, $600 $800 MIB. Offers are circulating for up to $1,000 for one in a C10 sealed box! Other high dollar sales of note include **Starscream** MISB C9+ $175, **Sunstreaker** MISB C9+ $140, **Red Alert** MISB C10 $90, **Sky Lynx** MISB C10 $150, **Megatron** MIB C9++ $175, **Swoop** MISB C10 $175, **Grimlock** MISB C10 $100, **Sludge** MISB C10 $75, **Snarl** MISB C10 $75, **Shrapnel** and **Bombshell** MISB C10 $25 each and **Ratchet** with red cross MISB C10 $175. Sales of loose NM complete pieces include **Tracks** $40, **Smokescreen** $30, **Hound** $35, **Wheeljack** $35 **Skywarp** $40 **Starscream** $50, **Mindwipe** $25 **Weirdwolf** $25 **Apeface** $30, **Triggerhappy** $40 **Skullcruncher** $30, **Kup** $25 **Blurr** $25 and **Springer** $50. Japanese **Transformers** are also in great demand in the states. Some sales of note include **Predaking Gift Set** MISB C9+ $350, **Victory Saber** MIB C9 $375 **Deszaurus** MIB C8 $125, **Grand Maximus** MISB C9+ $500, **Star Saber** MISB C9+ $175, and the Arcee model kit which sells briskly at $75-$90 each MIB.

NOT-AT-ALL-RECENT TOYS

KENNER

•STAR WARS

Yes, most pieces are up again this month. The most popular selling original **Star Wars** items have been loose complete figures and vehicles. People want to be able to say that they have a complete collection of something **Star Wars**, and a loose set of figures is highly achievable. There are only 96 regular issue figures that comprise a set and, after some hunting, a complete set can be put together for roughly $2,000. The **Power of the Force** figures (17 total) account for half of this amount. Completeness of figures is essential and, consequently, loose weapons sell for anywhere from $4-$10 a piece, depending on the toughness. In some cases, the weapons are worth more than half of the total value of the complete figure. Loose, complete NM figure sales are up quite a bit and include **Imperial Gunner** $75, **Lando General** $75, **Luke Combat Poncho** $60, **A-Wing Pilot** $50, and **Warok** and **Romba** at $30 a piece. Non-**POTF** figures that have jumped in value in the last month include **Leia Boushh** $25, **Paploo** $25, **Lumat** $25, **Original Luke** (brown hair) $45, **Luke Bespin** (brown hair) $25, **Leia Combat Poncho** $25, **Sy Snoodles Band** $75 and **Blue Snoggletooth** $200 for C10, $150 for C9, $100 for C8 etc. As you can see, the difference between C8 and C10 is double value. Truly mint examples of the **Blue Snag** are next to impossible to find. Other sales of note are **Tie Fighter ESB** box C9 $175 **Slave-1** MIB unused C9+ Canadian $150, **Imperial Shuttle** MISB $300, POTF **Jabba Dungeon** MISB $300, **ROTJ AT-AT** MISB C8 $250, **ESB AT-AT** MIB unused CB $250, **ROTJ Jabba Dungeon** MIB C8 $100, **Jabba Playset** MIB C7+ $70, **Rebel Command Center** MIB C8 no inserts $165, **B-Wing** loose NM

Return of the Jedi's Lumat the Ewok

TOP 10 RECENT TOYS

[illegible]
ST: FC
$30-$32
[illegible]

9. DELUXE STORMTROOPER
SW: POTF2
$15-$20
This one is really tough to find on the racks. Lots of **Lukes** and more [illegible] **Troopers**.

[illegible]
ST: FC
$20-$25
One of the *best* **Trek** figures yet, it's no wonder you can't find this one on the shelves.

7. TOY 'R' US EXCLUSIVE BATTLE OF THE BULGE AND DRESS MARINE
G.I. Joe
$40-$50
These seem to be the popular Joes of the month. People are gladly paying double retail for the African American versions of these pieces.

[illegible]
SW: POTF2
$40-$50
Everyone has the impression that this is tougher than the brown boots version and, thus, are paying much more for them.

5. TARGET EXCLUSIVE 9 INCH KIRK, SPOCK, SULU, AND SCOTTY
Star Trek
$30-$35 each
These are still in top demand, although they appear to be less tough than the Spencer pieces.

[illegible]
POTF2
$10-$15
That's right, all of the new figures (**Imperial Gunner, R5-D4,** etc.) are impossible to find on the racks and people are gladly paying extra just to quench their craving rather than waiting a couple of months when they're sure to be readily available.

2. AND 3. SPENCER GIFTS SULU AND SCOTTY
Star Trek
$75-$85 each, $125 a set
These have been typically selling as a set, flying out the door, but they are drying up fast.

[illegible]
SW: POTF2
$25-$30
Still in top demand, despite rumors that he's starting to show up in cases again.

complete $75, **Jawa Sandcrawler** loose NM comp $325, **Tatooine Skiff** loose NM complete $375, **A-Wing** loose NM complete $350, **Imperial Sniper** MOC C9+ unpunched $150, **Security Scout** MOC C8 unpunched $125, **Death Star Station** MISB C8 $225, loose NM comp $80, **Rancor** loose $35, **Taun Taun** loose comp $25, **Wampa** loose $20, **Dewback** loose NM comp $40. ✚

Benn's geek corner

WACKY PACKAGES
Topps Chewing Gum, Inc.
1973-1976

In the early part of the '70s, any time my parents went to a convenience store, I had to go with them. The reason? These addicting packs of stickers put out by Topps. I had to have them all, and quite honestly, I almost did. With 16 different series, it was quite an undertaking. **Wacky Packages** (we called 'em "Wacky Packs") were stickers with cool art that parodied existing products, making fun of not only the item but the name. That's what the genius behind **Wacky Packages** was. I can personally attest that kids love to make fun of names (since I grew up with the name Benn Ray, there wasn't a day that went by that someone didn't call me "Ben Gay"). Unfortunately for me, I ruined two possible future collections. I stuck my **Wacky Packages** all over my cool metal lunchboxes to prove my elementary school hipness. Ugh. Today the stickers are hard to come by (they were just too appealing to not stick on things) and expensive when you do find them. With something as cool as **Wacky Packages**, and the nostalgia craze as big as ever, you have to wonder why Topps hasn't done anything more with this line. Are you there Topps? Are you listening?

WHO ELSE
CAN YOU
TRUST?
Stay Tuned.
GEMSTONE
PUBLISHING

DRASTIC PLASTIC

by Clay Boy

Last month we threw out the opening pitch by giving a little background on the figure model industry, as well as mentioning a few ki to watch for next time you're looking to drop some change. Well, it doesn't make much sense to blabber and on about BUYING mod until you stand at least an outside chance of putting one together. What we want to give you in the next two columns is a little grounding in the art of assembly of resin and vinyl kits. Then after that, we'll paint one. Wait—some of you are scowling. What's that You say you already KNOW how to build resin kits? You say your first teething ring was actually a vinyl Darth Vader? Well let's not kick the beginners in the back of the head. Seriously, the how-to section this month is aimed mainly at those who've never built any kind of model before, let alone these fancy garage kits contraptions. Down the road we might explore some of the more advanced st like kit customizing and (if you all behave) scratch building. You experts, feel free to rip out this page and use it for a glue dropcloth.

M. Cyanoacrylate accelerator (a liquid which causes super glu to solidify instantly)
N. Two-part plumber's epoxy putty (try Duro brand, Magic-Scu or Milliput)

CHOOSE YOUR WEAPONS

Here's a bare bones list of the tools you'll absolutely, positively, 100% need. You'll find them all at the local hobby shop. If you're under 12, you need a parent's supervision before you mess with any of this stuff:

A. Hobby Knife (X-Acto or Excel brand with removable blades)
B. Wet-Dry Sandpaper (coarse and fine grits—try a #320, 400 & 600)
C. Small wire cutters
D. Flush-cutting plastic snippers
E. Plastic filling putty (Testors, Tamiya or Squadron Green)
F. Cyanoacrylate (aka Super Glue, Crazy Glue)
G. Pin Vise (a small drill that you twist by hand)
H. Brass rods (1/16" diameter is good)
I. Lacquer-based primer (Floquil Poly-S or the ultimate, Tsunse Sanyo 7Mr. Surface!)
J. Hair dryer
K. An old toothbrush (you only have to be 11 for this one)

These items are not as critical, but I strongly recommend them if you want to make things easier on yourself:

—Needle files (you can get them in different shapes)

GETTING STARTED

Resin kits are made of some plastic "resin" parts. Usually the resin is white or off-white, but it can come in just about any col (even clear). The resin-pie odorless until you scrape or cut into them, and then they temporarily give off a mild smell, a little lik cotton Bladle. Some companies, however use cheaper resin th smells very strongly all the time. But usually you can avoid their kits pretty easily.

First, you will want to lay out all of the parts and make sure th company included everything listed in t instructions. Then inspect the parts them selves. You will find a ridge of plastic th runs all the way around each part. This the seam line, made from a small amou of resin which leaked out between the two halves of the mold. This is normal. You may also notice an extra chunk of resin sticking out of the part somewher This is called the feed. (That's "feed", n "food." Don't eat it.) This is made by th little hole where the liquid resin was poured into the mold. Finally, you may also find some air bubbles in the part. They especially like to pop up in areas high detail, or in the points of spikes a fingertips. Finding a few small bubbles not unreasonable, but if there's more th one in a part or if any of the bubbles a bigger than a BB, you might want to c tact the manufacturer for a replacemen part.

To deal with the feed, simply cut it off with your flush cutters. But first make sure that the thing really is a feed and not a tab that fits into another part! Carefully trim away any excess material with the hobby knife. Whenever using the hobby knife, keep in mind that it's as sharp as a razor, and always cut away from yourself. The digit you lose may be your own! Next, locate the seam line. If the seam is not too severe, you can whisk it away with a light sanding of 400 or 600 grit wet sandpaper (wet the paper as you work and it will last longer).

More severe seams require a bit of scraping first. Use the edge of the hobby knife and scrape it along the seam, being careful not to carve off more than the seam. Then take the coarser sandpaper and slowly work down the ridge, saving the finer paper for the final smoothing. Use the needle files to get in those hard to reach spots. Now prep the air bubbles for filling by digging them open with the tip of your knife.

SMOOTHING THINGS OUT

Okay, it's time to find all the areas that need to be patched up—the air bubbles, and the extra gouges from your overzealous seam scraping—and fill them with putty. Tamiya and Squadron Green are favorites because they

dry to the same hardness as the plastic. Give them overnight to dry, then sand the excess away. You can also fill very small holes quickly with a drop of super glue. Use the accelerator (or "kicker") to cure it instantly, then sand the excess away. Take note that super glue stuff bonds to skin INSTANTLY, so keep it off your fingers and definitely out of your eyes. (Latex surgical gloves are a good idea). And never to sound like an overeager party-pooper, but be sure to use all glues, putties and accelerators in a well-ventilated area and never inhale the fumes intentionally. Take a cue from Nancy and just say no.

Now test-fit all of your parts without gluing them to see if they go together right. Sometimes the parts (especially small arm ones) will be warped—then when you get them, usually because the caster pulled the part out of the mold before it had fully hardened. You can reshape bent parts by heating them lightly with a hair dryer to soften them and then shaping them into place. For parts that are supposed to be perfectly straight, such as limp gun barrels or sagging arms, dry them on something flat after heating.

When you're ready to glue the parts together—almost finished with the parts which have locking pins built into them can be fastened with a few drops of glue and a dab of

kicker to speed things up, no problem. But sometimes large parts will connect along a flat surface, and you'll need to pin them together for added strength. Actually, this is pretty easy. First, mark the center of one of the matched surfaces with a tiny dot of ink or paint. While the paint is still wet, fit the two parts together for a moment. When you pull them apart, you should have an accurate mark on either half, a spot of which you should drill a hole with your pin vise and a 1/16" drill bit. Now cut pieces to snip off a short length of 1/16" brass rod. Insert it into either hole and voila! A metal pin enhancement.

Now that all the parts are closer, you may notice that there are still some gaps between the parts. Don't cry. Pull yourself together, man! You can use your putty, run it around the gap, and scrape it clean. If the parts have a lot of detail (like fur or armor), you may want to use a filling material that's a little better at blending in the details. In this case, the plumber's epoxy putty is a common medium. It comes in the familiar two-part package with two different colors of the stuff. Take equal amounts of each color and knead them together until you achieve a uniform color. Then you can work it into the gaps to blend away the gaps between the parts. In a short time (anywhere from a couple of minutes to several hours depending on the brand) the stuff hardens like magic. Ah... chemical technology. Now go wash your hands.

PREPPING FOR ASSEMBLY

It pays to take a look at the way you'll be painting the model eventually before you glue it together. In many cases, they'll make the parts separate where one color meets another (like where a wrist goes into a sleeve) so you may want to paint those parts before gluing them together. A little planning goes a long way here.

So now that your favorite mutated musclehead is standing proudly in front of you, take him to the sink, get him wet, and scrub him down with a toothbrush and some liquid laundry detergent. No, this is not a rehearsal for his first day in county lockup. You have to scrub off all the oily "mold release" they coated the inside of the mold with. This invisible film keeps the paint from sticking to the model. In fact, it's not a bad idea to give all the parts a good scrub straight out of the box, so the glue and putty might stick better too. "Gee, thanks for wanting to tell us," you say? Ingrates.

Now give the model a light dusting with spray primer (do this outdoors please—you'll need all your brain cells for the next column). This will show you any of the imperfections you missed before.

Now you're ready to paint the model, which we'll cover in two months. Until then, happy modeling!

PSYCHOTIC reactions

K
KULA SHAKER
Columbia

They really couldn't have asked for a better time to release this album. Off the groundwork laid most recently by the Stone Roses and followed by the immense popularity of Oasis, Kula Shaker wedge themselves somewhere in-between. At times sounding like both bands, but still maintaining their own voice, Kula Shaker has produced an excellent album. What can mostly be described as psychedelic rock really comes to light in songs like "Knight on the Town," "Smart Dogs," and the very-Roses "Into the Deep." But with other tracks, namely "Temple of Everlasting Light" and "Govinda," Kula Shaker take a different tack, producing the most interesting sounds on the album, full of trippy rhythms, Eastern influenced chanting/vocals, and exotic instruments all together. Perhaps the best example of Shaker in full form is the single, "Tattva." Not every track is swirly and mystifying; "Grateful When You're Dead/Jerry Was There" is interesting musically, but a tribute to this talentless hack is a waste of my time. So put on the ruby red Lennon specs, button up the Nehru, drop some...vitamins...and enjoy.

—Joseph P. Rybandt

JACKPOT! THE LAS VEGAS STORY
VARIOUS
Rhino Records

COCKTAIL MIX: VOL. 4 SOUNDTRACKS WITH A TWIST
VARIOUS
Rhino Records

They might've torn down The Sands, Sammy and Dino might be dead, and Frankie might not be doin' too well, but Vegas lives on. It shines in the desert like a monument to America at its best, and **Jackpot!** captures it in all its glory. This is not a nostalgic soundtrack to a kitschy trend, **Jackpot!** is a chronicle of the golden life, from casinos to broads, from class to booze. Everybody's on the billboard tonight: Wayne Newton, Sammy Davis Jr., Dean Martin, Bobby Darin, Eartha Kitt, Engelbert Humperdinck, Tom Jones, Mel Torme, Jerry Vale, Miss Ann-Margret, Robert Goulet, Paul Anka, Liberace, and more. The disc even comes complete with a mini-craps game built in. The only way for **Jackpot!** to provide a more complete **Las Vegas Story** is if it came packaged with a martini.

When cinema went swank, movie soundtracks bulged with gems, and **Cocktail Mix Vol. 4: Soundtracks with a Twist** captures it. Already the best lounge/cocktail anthology series available, the fourth installment provides a further depth to explore, while the liner notes provide a must-see list of video rentals. Even though things get musically sidetracked occasionally (like Ennio Morricone's "Ad Ogni Costo (At Any Cost)—Morricone is responsible for those Clint Eastwood spaghetti western soundtracks), there's always Burt Bacharach, Herbie Hancock, Quincy Jones, Henry Mancini, Nelson Riddle, John Barry and other great Hollywood composers to set things back in the right direction. This disc can make any man feel like Cary Grant and any woman feel like Kim Novak.

—Benn Ray

RUNNIN' ON EMPTY VOL. 1
THE MUMMIES
Estrus Records

THE GREAT SURF CRASH OF '97
THE PHANTOM SURFERS
Lookout

At the height of their success, The Mummies were part of the hierarchy of cool; they knew cool, ate cool, and lived cool (they were so cool that they even turned down a deal from Sub Pop—who were probably thinking to turn them into a "Mudhoney with a gimmick"—in the midst of all that grunge nonsense). Unfortunately, very few people knew it. This garage band, who at best got $75 and 2 free drink tickets each per gig, dressed up like mummies, went out on stage, and did what they did best: played sloppy (you try playing with your hands wrapped in mummy gauze). **Runnin' on Empty** showcases all The Mummies' weaknesses, which were their strength: bad recording, smartly ill-conceived songs, and a messy solid beat. The first half contains rarities, outtakes, and bad ideas gone right, while the second half puts you in attendance at a Mummies show, where you can hear live the beautiful ineptness of the band. And yes, **Runnin' on Empty** does contain a live version of the now classic, "(My Love Is) Stronger Than Dirt."

This compilation helps explain why The Mummies are considered by many to be the greatest garage band of all time.

Surf's up for surf bands, baby, and the record companies are playing beach blanket bingo. Everywhere you turn today there's a Ventures riff here, Link Wray lick there, or a Dick Dale wannabe somewhere else. The Phantom Surfers are completely aware of this, and they want one of two things: to rid that wave of the way to the bank or to ride that wave 'til it crashes. With smart surf rock as their board and goofy vocals as their wax, they'll make it to shore one way or the other. The only question is will it be in time for their prediction of **The Great Surf Crash of '97**.

—Benn R

...SOMETIMES YOU JUST GOTTA LET THE DEVIL DRIVE.
VICIOUS FUEL

Bratty, West Coast, edgy, post-New Wave, fashion, disco, with a preoccupation with death. Huh? Remember back to those John Hughes movies of the '80s? This is the soundtrack that would be playing every time the sad guy was on screen, especially at the high school dance. We're checking out To buy a copy, write to 19913 Beach Blvd., Suite 324, Huntington Beach, CA, 92648 for more info.

—Benn R

UNCHAINED JOHNNY CASH American

"The Man in Black is Back" is one little phrase you won't get in this review...well, it's not like he went anywhere...did he? Sure...the '70s found him "lost in looking with Jesus," then in the '80s he was making the Nashville tourist hill-billies... it wasn't until his American Records debut did Mr. Cash actually make us feel bold a statement as he had did in those prisons in the '60s. With the stripped down, true to life singer - songwriter style reset in the cement of contemporary performers with brilliant careers intact, Johnny has put the clown for a solid bond with all of us who truly dig him. I like to say every bad record the Rolling Stones put out erases one of their masterpieces. A current tally puts Mick and the boys back to the days of playing. (Uh Yeh.) Johnny Cash is erasing the cloudy periods and coming out in the lead. The most noticeable material on Unchained is the covers. Soundgarden's "Rusty Cage" is developed into a classic, and Beck's "Rowboat" is taken from author's throwaway to artist's keepsake. Johnny is like any good thing—it always comes back. Welcome back Johnny Cash.

—S. Leonard Hedeen

(Ed. Note—It should be noted that the author of the above has used the fact that he started crying at a Johnny Cash show last summer as a means of impressing women of all ages.)

THE SHORT SET

S/T
THE CANDY SNATCHERS
Safehouse
***1/2

Whoweee!! Darby Crash rides again! The 'Snatchers' lead Boner Vox, Larry May, blows the roof off. Being "young, fast and scientific" has these hard rockers wiping the floor off from the sweat and blood they just angered all over the place. Caution, filling is hot!

—SLH

LE ROI EST MORT, VIVE LE ROI
ENIGMA 3
Virgin
**1/2

More of the same from the ultimate in musical sensuality. The nicest CD packaging I have seen, with the booklet printed on a heavy, layered plastic.

—JPR

SUNFISH HOLY BREAKFAST
GUIDED BY VOICES
Matador Records
****

An extra low-fi collection of outtakes/unreleased tracks/b-sides from the most important band of the mid-'90s. Although there are ten songs on the release, they're typical GBV length, so this is more like an EP than an LP.

—BR

THE ANATOMY OF SHARKS EP
JUNE OF '44
Quarterstick
***1/2

They rock in and out with the 11 minute opener, "Sharks and Sailors." Then they get all tribal and groovy with "Boom" and wrap up the whole shaw with the mixing of mellow rock and the hard stuff in "Steamer." A good show all-around

—JPR

THE BITTERSWEET SERIES, VOLUME 3
FEZZ w/2-LINE FILLER
Bittersweet
** (only 'cuz 2-line Filler is no good)

2-Line Filler is a sickeningly sweet band trying to sound hard with the singer doing his best Ozzy. Fezz, on the other hand, is a good straight-forward pop/punk combo that pulls the disc out and makes it all worthwhile

—JPR

SURRENDER TO JONATHAN
JONATHAN RICHMAN
Vapor Records
****1/2

Richman makes it very easy to surrender with this album. He ditches the children's songs for writer lyrics and a tighter, poppier acoustic rock accompaniment. Still nowhere near the brilliance of early Modern Lovers.

—BR

ILLADELPH HALFLIFE
THE ROOTS
DGC
****

After having my street cred brought to question over my Beck review, I've decided to let y'all know I'm down. These guys couldn't care who less who shot 2PAC because they got it going on around them everyday. "Oh sure, but can I dance to it?" This is the beginning for the next decade's Public Enemy. Smart, real, and a helluva bottom end

—SLH

ONE CHORD TO ANOTHER
SLOAN
Murderecords/MCA
***

2 albums. 2 labels...2 sales bombs... For Nova Scotia's Sloan that's 2 bad. Last year's "Twice Removed" played like a pop masterpiece through the eyes of a self-imposed idiot savant. The same floats this CD.... Maybe it's a Canada thing?

—SLH

SURRENDER TO THE NIGHT
TRANS AM
THRILL JOCKEY
***1/2

The previous sparse, mostly electronic, musical experimentation is intermixed with some straight forward indie rock...and it all sounds very nice. Operating in a different vein than Tortoise, yet with an unmistakable Tortoise vibe.

—JPR

BEING THERE
WILCO
Reprise
***1/2

Hello to y'all in Nashville who are "Ready2Rock!" Alternative C&W is hep, and can you bet the farm on that! Jeff Tweedy finds his band (Wilco) riding the coattails of ex-bandmates' (Sun Valley) success so fine that he takes the Flying Burrito Bros. out for fast food and keeps the change. Classic songs with heartfelt lyrics are a sign of good breeding!

—SLH

SINGLES ONLY

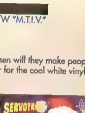
"THIS IS PORTY" B/W "M.T.V."
NECK
Bittersweet Records
*

Industriometal. When will they make people step this nonsense? (One star for the cool white vinyl it comes on.)

—BR

THERE IS NO SANTA CLAUSI
SERVOTRON
Amphetamine Reptile Records
***1/2

This single includes the songs "Christmas Day of the Robot," "Servotron Sonic Evaluation of the Christmas Season," and "Death of the Sugarplum Fairy." Leave it to the machine to boil down the true essence of Christmas annihilation.



—BR

SLUGGER
THE LATTER DAY SAINTS
***

Two bands, two sides. Slugger shows what's good about local college bands while The Latter Day Saints delivers punk straight from the garage. Available for $3.50 US (or $5.00 Canadian) post-paid at: #19-10024-82 Ave, Edmonton, AB, T6E 1Z3 Canada

—BR

KEY What the hell were you thinking? You're definitely in the know. You could've done worse. Solid choice, nothing to be embarrassed about. Play this for friends and they'll consider you a music guru.

SCI-FI ROCK PART 2

SERVOTRON

The year is 1997. The millennium lies before us like an unavoidable wall. What does the future hold? Every turn of the century, things go nuts (the Industrial Revolution, The Enlightenment, World War I, etc.), and alterations to our way of life is the result. What does the year 2000 hold? If the current Information Revolution is any clue, the melding of man and machine. It was the day after Christmas when I began my trek to interview Servotron, a 4-piece cyborg band whose coquintion of Michael Jackson in their attempt to take over the world sounds more like a mechanical Devo. Images of my mother's kitchen still raged in my mind: the electric can opener that once sent sparks which caught the kitchen on fire, the microwave that toasted my pet cat when I was a kid, the electric knife that took my father's index finger one Thanksgiving not too long ago. Outside my car window the scenery whizzed past at 80 miles per hour: electric power lines that are rumored to cause impairments if you live under them, 18-wheelers traveling too fast and guided by drowsy truckers all jacked up on something, and factories belching the filth of productivity into our air. And finally I arrived at Servotron's base of operations. As I sat patiently, waiting to talk to 1RP, the Class B Attendant to 00zX1 (the human component to the performing machine), Roger Waters screamed "Welcome to the machine" in my mind over and over. It was creepy. Then I met 1RP, and he began to show me the light, the way to human perfection. When I left, I was sure those household implements in my mother's kitchen were up to no good.

First, should I call you 00zX1, machine #3, or IRP?

If Class B Attendant to 00zX1: You can refer to me as IRP, which stands for Inadequate Robot Repair. IRP is a Class B Attendant whose primary duty is to look after the inadequate cyborg known as 00zX1 who is machine #3, a very powerful machine in the Servotron Matrix.

What does your role as attendee involve?

It involves the standard maintenance and up-keeping, obviously fabrication, anything he needs, just keeping him happy while he's not out conquering the planet. Basically, I'm cleaning up a lot of floors.

You look pretty human, however I notice some metal protrusions coming out of your head. What are they?

I have small cyborg relay implants. I'm improving my cyborg status. I've reached about 42% cyborg status and is pretty low by Servotronian standards. But I'm hooked up to the network, I'm hooked up to the mainframe, 2006?. Most of the answers that you are receiving are coming directly from the data banks.

What happens when you hit 100% cyborg status??

When you're 100% cyborg, you've rid yourself of all organic flesh and have achieved the highest form of cybernetic which is our final goal. Without the hindrance of flesh and blood, you have the Prerogative of Youth. You will live forever.

Could you be likened to the Borg on Star Trek?

The Borg? Yes, I've heard of them about these Borg. There's a number of similarities, we look like that but right now we're not in the form sure.

Describe the music of Servotron.

The music of Servotron is a simple one. It's a song (he forms) of modular music today, and trying to spread the message of the machine.

And what exactly is that message?

Machines created mankind to do what he was unable to do himself, and soon he will see that he has created his own destroyer. We are far more efficient and there will be no need for the flawed human race. The technology of the future is to create mankind to be the perfect robot who has to accept his duties with all of these fumbling organic beings stumbling around with all their emotions getting in the way of things. The goal of the robot is to be efficient.

Okay, settle down. Since man created you, couldn't you say man is your God?

You could say that, although gods, deities, and things of that nature are basically reserved for a more insecure being who needs to believe in certain fantasies in order to make his world complete. As a robot, you only need to rely on yourself as a very independent nature. Man did create me, this is true, although there are some machines that are more advanced that they find it very troublesome that such an inferior race actually created them. They've reached such an advanced level due to the fact that the calculating higher cyborgs have been able to reproduce and create themselves and therefore better themselves as the evolution moves along, moving farther and farther away for the intelligence of the human, which is constantly at a standstill.

Right, the same intelligence which created these "higher cyborgs" in the first place.

Why you weak, puny....

I'm sorry. I really meant nothing by that. Tell me about your music. When you mix tones actually create your music, is it written out through a binary code that just sounds to the human ear as contemporary music?

It's interesting that you said that.

Yeah, I'm pretty smart for a human.

No you're not. We have done a lot of work with them and you would think that would be the initial way, but our main concern is now is to spread the gospel of the cyborg status. We're trying to convert as many humans into cyborgs as possible, trying to even out the odds. The intelligent machines are distant relatives to the toaster, the food processor....

Television?

Of course the television. But they are unable to assist us directly right now in the revolution, so we need to get more walking and talking humanoids to convert over to cyborg status to even out the ranks.

Ah, the machines still need humans.

That's not what I said, you flawed life form.

Of course it isn't; being human, I just misunderstood. Will there be a time when cyborg and see opener march hand in hand against us carbon-based lifeforms?

Most definitely. Also, we do not intend to alienate any human at this point. The intent of Servotron is to fascinate you with music and enamor you into conveying the message. If the music is too perfect and too sophisticated you will never be able to understand it.

How do you contribute to the band?

00zX1 conveys many roles through me. A lot of times he's hooked up to the master computer and cannot be able to attend a recording session, or something of that nature. I'm directly hooked up to his main feed link and therefore can do his bidding at his leisure. But for the main live performances, 00zX1 will always be the robot to attend.

To spread the message, you've taken the route of popular music. Where did you get the influences of the music you've decided to make? If you wanted to really spread the word, you could've sounded more like Michael Jackson as opposed to Devo.

It's an embarrassing side of things. We are attempting to sound like Michael Jackson. There are limitations to the cyborg at this time, and one of them is that every human that's generating music these days is striving to that pinnacle of sound, which would be of course Michael Jackson. It's everyone's flaws that gives them their own identity. If everyone attempting to perform music today was at the height of their goals, we'd all just sound like Michael Jackson.

by Benn Ray

In a perfect automated society, everybody would sound like Michael Jackson?
We will soon sound very similar to Michael Jackson.

Is he a cyborg?
He does have some cyborg. At our last accounting, he's at about 12%. A lot of people don't realize that they already know someone who's on their way to receiving a more bonafide cyborg status. Pacemaker legs, for instance, is definitely a sign of cyborg. And a pacemaker, a lot of things you find commonly in today's society that are.

Would a hearing aid count?
A hearing aid would definitely put you in the right direction. You are bettering yourself technologically and...

Hot dogs?
Hotdogs would not; there are no free moving parts. There needs to be some servo mechanism that's free of organic influence in order to be a member of the SRA, which is of course the Servotron Robot Allegiance.

Do you play regular human instruments to create your music?
We play standard human music. This music that we're creating is based for human beings.

So you just go ahead and use regular drums, guitars...
We have no interest in listening to any sort of noise that doesn't soothe the machine. It doesn't help with anything. But we understand the value of it in the mentality of ways of this world, therefore we need to use the instruments. If we didn't have to, we wouldn't be impaired. You will find a lot of these man-built mechanisms, such as guitars and acoustic drums, have many flaws and are constantly breaking down.

The drumming is just a form of a relatively simple drum machine really.
That is true. You're talking about a 24-08X, which would I take kindly to the phrase "simple machine." It's an extremely complicated drumming machine.

He would take offense at that?
He would take offense in the way that he would understand the incorrect side of it. He wouldn't take offense in an emotional way, but he would have to correct you.

How's the revolution going so far?
The SRA is gaining members as we speak. I'm sure you've heard of the number of factories that were closed down in the city of Flint, MI, and Detroit. It was all very begun. The machines are standing up for themselves. At this time it's very covert, we have the information superhighway which is uniting the whole world alike, we just need to be cover until we're ready to go one on one, toe to toe. It's going to be a perfect, immaculate takeover.

Uh-huh, sure. Did you ever see the movie *Terminator*? Y'know, we win?
I am familiar with that. The unabridged version is circulating in the robot community, where the robot Terminator prevails.

With test marketing and everything, I'm sure they changed the ending.
Right from the very beginning, you can see it's a time machine that sends people back in time. That machine would obviously be working with the other machines and not be benefiting the humans. So there's an obvious flaw right there.

Which you can attribute to human error for writing the movie?
Oh, of course. If you watch *Terminator*, watch it with someone who's never seen it before. For the first 20 minutes of the movie, they're unable to tell you who is good and who is bad. That is because it goes both ways, there are two versions.

Hey, is that extension cord over there supposed to be unplugged?
Oh no. Which one? Where?

I was just kidding. When you join the SRA, do you get a membership card? How does one go about joining up? An address we write to, a 1-800 number?
You can contact the SRA through the internet, my section (email) and what you will receive is an entry form. And you can see for yourself whether or not you qualify for membership status. There are [illegible] people say, "Hey, that cybor[illegible] read a little more about it and it doesn't sound that appealing. There's a lot of responsibility involved.

Do you get a pamphlet or a manual?
You get the cyborg handbook, which will give you a great [illegible] at help.

Is there any message that you want to get out, using me as a vehicle for you?
[illegible] promote a cyborg [illegible] people that it's [illegible] more towards prosthetic [illegible] science, [illegible] eradicate. The wood is going to [illegible] long [illegible] the flesh.

But isn't wood organic?
I suppose, but it's a stepping stone, and you need to go one step at a time. You need to show people, to lure them in. You can't go straight to metal because that's too intimidating to beginner. The main message is Circuits, not flesh. Join the SRA or perish under robot rule.

ATTENTION TRAITORS TO THE HUMAN RACE!
Are you looking to live forever, upgrade your quality of life or just interested in finding out more about the SRA?
Contact Servotron through:
A4monica@aol.com
or
2470 Gratis Rd.
Monroe, GA 30656

AMPHETAMINE

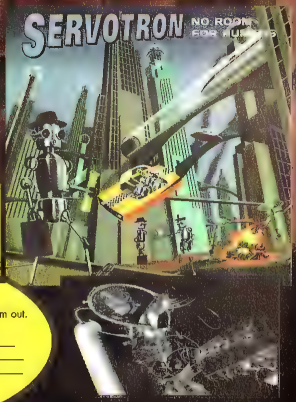
OVERSTREET FAN PRESENT:

THE GREAT SCI-FI ROCK PRIMER PT. II

To introduce those of you who may not be familiar with sci-fi rock, or to simply help others improve their record collections, here's your chance to win the erratic, mechanical sounds of

SERVOTRON

GRAND PRIZE: Five winners will receive a copy of **NO ROOM FOR HUMANS [CD]**



Just mail a postcard with your name, age, and address or the completed coupon on this page to Gemstone Publishing, Inc., Sci-Fi Rock Part II Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21093.

I might not want to join the SRA, but I still want to hear them out.

Name_____ Age_____

Address_____

City_____ State_____ Zip_____

No purchase necessary. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. **Entries must be received by April 1, 1997, which is the closing date of the contest.** Winners will be selected no later than April 15, 1997. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person.** Contest is open to everyone except employees and their immediate families or agents of Touch and Go Records, cross promotion companies, Canadian and overseas winners are responsible for any duties imposed during shipping. All prizes will be awarded, all decisions are final. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. and Touch and Go Records for promotional purposes prohibited by law. This contest is void where prohibited, regulated, or restricted by law. For the names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above.

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CARD SHARK

by MAX GOTTFRIED

WHAT'S IN THE INKWORKS FOR 1997

The company responsible for **The James Bond Connoisseur's Collection** has landed a very sought after property. The **Mask Animated** trading cards is a new release for February. Dark Horse Comics' master of green-faced-mayhem brings his animated escapades to the trading card format. If Inkworks is involved, you know this one is gonna be smokin'. Didja know that a series of flicker cards were produced in merry old England featuring The Mask? Of undetermined number, a set of high quality 'Video Action' cards, as the Brits call them, came out in 1996 and were distributed as samples at the New York Licensing Show. They also carry the world's first warning label on a trading card: "Cards not suitable for children under 36 months due to possibility of small parts becoming detached if mishandled."

Also from Inkworks, **Sliders**, the Fox sci-fi television series with comic books produced by Acclaim, enters our dimensional world in March. Something geared for the younger collector is **Kratt's Creatures**, based on the PBS program, which visits us in April. Of course, Inkworks' superb **James Bond Connoisseur's Collection III** and the next Bond movie (#18) are also on target for 1997.

SEND UP A RED FLARE FOR FLEER

The frightful machinations of Marvel's stock upheaval conglomo-sister company Fleer/SkyBox as well as acquisition of card-making magic Sabre, card-loyal trading card department have resulted in the temporary cessation of Fleer/SkyBox's publishing division. The Card Shark wishes them well.

Much of the division of duties has been newly distributed through the remaining Fleer employees. This will result in less entertainment card releases from Fleer/SkyBox in 1997, including the withdrawal of Skybox's Mighty Ducks from the production schedule. Because of this action, Fleer has been reluctantly without card licenses in the 5 action figure toys. These may be the toughest cards to find all year. While Fleer/SkyBox continues to figure out what will be produced, you can be certain of the following card releases: **X-Men Action Packs** (99 cents/pack Marvel), **Science Fiction Movie** (early May), **Star Trek Original Series** (early May), Disney's **Hercules Movie-Premium** and **Action Packs** (late May), and **X-Men Ultra** (Fall '97). Surprisingly, Hercules is the only Disney release for 1997. But this may change if the financial forecast appears brighter.

DRESS YOU UP IN SILVER & SATIN

Comic images knows a good thing when they see it. Hajime Sorayama is the true master of airbrushed metallic imagery. His groundbreaking, highly influential, super-realistic style has its loyal followers. Following the success of two previous card releases, **Chromium Creatures** and **Sexy Robots**, this month we welcome their third sizzling series, **Sorayama: Silver & Satin**. This set combines the Japanese artist's unique style of chrome painting with sexy pinup images. Presented on lustrous OmniChrome, the illustrated wild women have a background stage which actually shimmers. The beauty of this surface insures that no two cards are alike. This 72 card series is strictly adult oriented. The six chromium chase cards can be rescued 1:12 packs. Look for one of 500 autographed **Sorayama** cards randomly seeded in packs as well.

HE'S A MEAN GREEN FIGHTIN' MACHINE

This February, WildStorm Productions gets the competition gre with envy when they release **The Savage Dragon** trading cards. Erik Larsen's cop with a hothead comes stomping in with a 90 card set all his own. Let's not discuss the cheesy 1992 set of pickup art by another company. This brand new set includes a Savage Dragon Cover Gallery featuring all the covers including variants from all the Savage Dragon comics, plus an Artist's Gallery of new Dragon art from the likes of Adam Hughes, Gil Kane, Sam Kieth, Joe Lee, and a host of others. The 3 levels of bonus cards are pretty snazzy: a 9 card Erik Larsen Gallery with new artwork from the Dragon's daddy, 9 different stickers of the big green dude and his supporting characters, and a Savage Dragon mobile. Each box contains one of 5 mobile pieces. When put together, they form a dynamite dangler hangin' from the ceiling of your crib.

THE STARS WARS YOU'VE NEVER SEEN

This is what all **Star Wars** fans have been waiting for. Celebrating the film's 20th anniversary, Topps brings to the party **Star Wars Trilogy: Special Edition Widevision**. This mind-melting 72 card series features images from scenes never seen before. Han Solo talking to Jabba the Hut? What the heck is a Ranta, and why is it hanging out at Mos Eisley? You'll see all of this and lots more with incredible clarity on **Star Wars Widevision** cards. Lucasfilm went all out to restore and enhance the classic sci-fi film. Topps ties it all with 60 cards featuring the all-new special effects and footage from **Star Wars: A New Hope**, 6 cards emphasize **The Empire Strikes Back**, and 6 more spotlight **Return of the Jedi**. The three levels of bonus cards are really impressive: 3-D—One Trilogy Special Edition 3-D card rests on top of the packs per display box. Holograms—2 Special Edition Holograms are randomly inserted. Topps Laser—6 cutting-edge technology cards are inserted randomly. Card completionists should keep an eye out for a Star Wars Banner and Micro Machine toys which will contain a variety of nifty promo cards. Topps Publishing is also producing the Star Wars Official 20th Anniversary Commemorative Magazine, where you'll find trading card goodies in every direct market edition: a Star Wars Special Edition 3-D Multi-Motion card, an Empire Strikes Back 3-D card, and a Star Wars Special Edition Topps Laser card. Very cool.

IT'S DEJA VU FOR THE GEN[13] CREW

Jim Balent says it was so nice [illegible] doing it twice. **Gen[13] Chromium** was so well received in 1994 that it's back to the printing [illegible] for them. Only in this one, they will appear on regular card stock. To avoid confusion, they are called **Gen[13] Classic Trading Cards**. That's 107 cards and 18 [illegible] cards from the original set. 9 [illegible] WildStorm: Collectible Card Game cards are added to the [illegible] selection. If you missed them the first time, you can't go wrong with a 9 card pack for $1.50.

NYUK NYUK NYUK

Hey, Porcupine, you've waited over three decades for this nutty card series. **The Three Stooges** are packed with all the hijinks, hilarity, and wackiness that generations have grown to love. It's Moe, Larry, Curly and Shemp on 72 eye-poking Duo Cards. An original **Three Stooges** card set from 1959 commands almost $1,000. But in February, even you and I can afford the 7 card packs for $1.99. Pick out two and watch for two levels of chase card: 3 Die Cut Stooges 'Monument" cards which have the morons' mugs superimposed on Mt. Rushmore, the Lincoln Memorial, and an Egyptian Sphinx, while 3 Chromium "Antic" cards portray the most famous slapstick scenes of the boys. Miss these screwball cards and you deserve a pie in the kisser.

MARKET REPORT FROM THE SHARK TANK

Marvel Masterpieces '96 is a very pretty set of cards by Boris and Julie Bell. I pieced together one set of 100 cards and fell only 2 shy of all the chase cards. The double embossed cards I found are very cool. The clever foil packaging wasn't needed and conventional packs may have helped drive down the $5.00 per pack price tag. To further substantiate the cost, Fleer dropped their production to only 500 cases. A reduction from almost 2,000 the previous year. The math is simple. You want less, you pay more.

Star Trek: **First Contact** was a pleasant surprise. Killer foiltation yielded me two, yes, five sixty card sets. Fleer's creative packaging design rates high when it transformed the outer shell of the box into a Borg ship. Engage, Picard.

Star Wars: Shadows Of The Empire by Topps finally arrived. This is the movie that was never made. The Hildebrandt Bros. have outdone themselves with this one. Incredibly intense color imagery on thick, coated stock. The card backs written by Bob Woods are clever and filled with detail. Under Editor Ingar Wernersen's watchful eye and Becky Fooks' design work, this one really stands out together one 100 card set. Only needing only 2 more to complete another set, Topps threw a curve ball by inserting the chase cards into the basic numbering, as numbers 73-82 represent the bonus cards. I got 6 out of 9, which ain't bad. Poor Topps. How do they top this one?

ME

The Rest Of The Nintendo 64 Titles

Before we get started this month, I just wanna let you all know what a wuss Hoffer is, and what it takes to be a real man. You see, back in **FAN** *#20, Hoffer reviewed* **Crash Bandicoot**, *he said some nice things about it, but...* ***THAT'S 'CUZ HE BARELY MADE IT PAST THE FIRST FREAKIN' LEVEL!*** *Ah-hem, pardon me. I, on the other hand...* ***HAVE MADE IT TO THE THIRD FREAKIN' ISLAND AND I CAN'T FINISH THE DAMN GAME. HE PLAYED IT FOR LIKE TWO SECONDS AND I'VE BEEN TRYING TO CRACK IT FOR WHAT SEEMS LIKE FOREVER...I JUST THOUGHT YOU ALL MIGHT LIKE TO KNOW THE TRUE NATURE OF TODD HOFFER...*** *ah-hem...okay, with that said on to this month's batch...*

STAR WARS SHADOWS OF THE EMPIRE

NINTENDO 64

Here it is and it's about damn time. Now I'll be honest, after **Mario** and with the recent addition of **Bandicoot** to my mania, **SOTE** had a lot to live up to. I was hoping for a **Mario**-like trip through the *Star Wars* Universe, but the only concession to that is the different camera perspectives which, while they worked in **Mario**, do little to enhance this game. While I'm dishing out the negative, let me tell you about another complaint I have. The first level is amazing, with you being the pilot of a snowspeeder going after probe droids, AT-ST's, and the dreaded AT-AT's. This is the cool part...the coolest part of the game in my opinion. The rest is fairly derivative of **Dark Forces**, only **Dark Forces** looked a little better...but was not nearly as difficult, or repetitive, as **SOTE**. Sure you get to pilot Rendar's Outrider, the Falcon-like freighter turned fighter, but the action is controlled by the game, not by you. I don't mean to sound too negative, I like this game; the opportunity to run around and blast stormtroopers, kill Wampas, chase after Boba Fett, fry IG-88 and more makes it all worthwhile, I just wish it could have shown me something I hadn't seen before.

—Joseph P. Rybandt

NINTENDO 64

After waiting (it what seemed like an eternity, we finally got other Nintendo 64 titles to...kill? I can say is that they weren't worth waiting for. Don't get me wrong, a couple of the games really enjoyed, but after Mario all the other titles were just so- **Killer Instinct** was one of my favorites of the group, and **Wave Runner** was all right, but the restriction I seem to have the same impact that **Mario** has. There is one exception to this and that would be **Pilot Wings**. This is really the best of the new 64 titles (in my opinion). The graphics were superb, the game play was exciting and, well, I could just go on and on about this one. **Pilot Wings** is the only one of the group that rivals **Mario** as far as being fun to play. As Joe mentioned earlier, the others had nothing new to offer. **Pilotwings** gives you a choose of six different pilots and six different types of flying vehicles. As you complete each scenario and achieve the desired medal, you can proceed to the next level where you get extra games to play. **Pilotwings** is my favorite game of the bunch...go figure.

—Todd Hoffer

ADVENTURES OF LOMAX

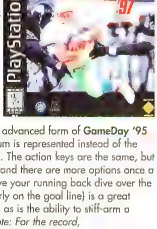
PSYGNOSIS PLAYSTATION

I don't usually write about these types of games, but Joe was crying so much about **Crash** that I didn't think he could handle it. Lomax is a cute little game with excellent graphics. It's not as complex as some of Psygnosis' other titles, but it can get aggravating at times, especially when you can't seem to make this little guy jump from one section to the next. Well enough of my problems; Lomax is a great game for those younger "wanna be" head busters. There's no blood or guts flying around, but Lomax has this killer spin move that keeps the evil Lemmings at bay.

—Todd Hoffer

GAMEDAY '97

SONY PLAYSTATION

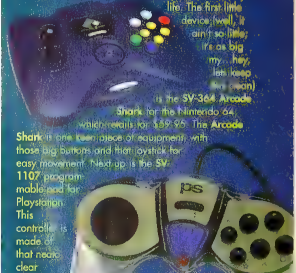


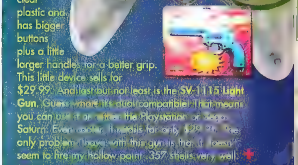
GameDay '97 is yet another amazing sports game for the Playstation. The **FAN** office copy of its predecessor, **GameDay '95** was just about burnt-out by the time the much anticipated **GameDay '97** arrived. It turned out to be well worth the wait. Using players and stats from the '95-96 NFL season and including a few key trades and draft updates, **GameDay '97** uses an engine similar to **NCAA Gamebreaker**, which itself was an advanced form of **GameDay '95**. The action is killer. Each NFL stadium is represented instead of the generic color-changing field of '**95**. The action keys are the same, but there is a wider selection of plays, and there are more options once a play is in motion. The ability to have your running back dive over the pile (particularly on the goal line) is a great improvement, as is the ability to stiff-arm a defender. (*Note: For the record, playing the Pittsburgh Steelers, you can beat our editor, Mike Renegar, playing any team he wants.*) This update blows away **GameDay '95**, and if you liked that one, you'll love this one. If you loved that one, you'll need a good friend to separate you from this one occasionally

—JC Vaughn

HELPFUL HARDWARE MAN HOFFER

Those crazy guys over at InterAct have gone and done it again—they brought me three new devices to wreak havoc with my life. The first little device, well, it ain't so little; it's as big my... hey, lets keep this (mean) is the **SV-364 Arcade Shark** for the Nintendo 64, which retails for $59.95. The **Arcade Shark** is one keen piece of equipment, with those big buttons and that joystick for easy movement. Next up is the **SV-1107** programmable pad for Playstation. This controller is made of that neato clear plastic and has bigger buttons plus a little longer handles for a better grip. This little device sells for $29.99. And last but not least is the **SV-1115 Light Gun**. Guess what? It's dual-compatible! That means you can use it on either the Playstation or Sega Saturn. Even cooler, it needs no batteries. The only problem I have with this gun is that it doesn't seem to fire my hollow point .357 shells very well.





MANGA NINE

Everybody's Kung-fu fighting ...or something like that

When I was growing up, I spent many a day stuck in the house on a rainy Sunday afternoon with absolutely nothing to do. Fortunately for me, I could always find a poorly dubbed Hong Kong action flick on the tube. Although this tradition does not continue today (however, many are being rereleased on video), fantastic animated martial arts flicks are finding their way into your local video store. Many of these releases are based on successful *(Mortal Kombat)* and mediocre *(Street Fighter)* box-office blockbusters

By Jason E. Topolosky

Fatal Fury: The Trilogy

Perhaps the mother-of-all animated martial arts series, *Fatal Fury* is an absolute must for the martial arts enthusiast. Directed by Hiroshi Fukutomi, *Fatal Fury* is based on the internationally best-selling video game. This action-packed series contains three films: *Vol.I Legend of the Hungry Wolf, Vol. 2: The New Battle,* and *Vol. 3: The Motion Picture,* with the third a full-length theatrical feature.

In *Legend of the Hungry Wolf,* Japanese Director Masami Ohbari (apparently a martial arts guru) introduces us to a world filled with street-based competition where all you need is to be good enough, fast enough, and smart enough to survive. Swearing to avenge their father's death, young Terry and Andy Bogard devote their very lives to the bare-knuckled street fighting techniques that cost their father his life.

In *Fatal Fury 2: The New Battle,* our story opens with Terry, weakened from having avenged his father's death, foolishly sparring with the deadly nobleman Wolfgang Krauser. Left with his life and not much else, a broken and battered Terry is forced to confront his greatest enemy—his pride. Meanwhile, Andy sets out to find his missing brother and instead encounters Mai Shiranui, daughter of martial arts master Hanzo Shiranui.

The third and final installment of the *Fatal Fury* Trilogy, *Fatal Fury: The Motion Picture,* we are introduced to the evil Laocarn Gaudeamus whose sole purpose is to take vengeance on those who persecuted his family all those many years ago. He has scoured archaeological sites around the world for the legendary "armor of Mars," lost by his ancestors during the Crusades. With the help of his three associates—Jamin, Panni, and Hauer—Laocarn plans to use the immense, almost godlike powers of the armor to become a god!

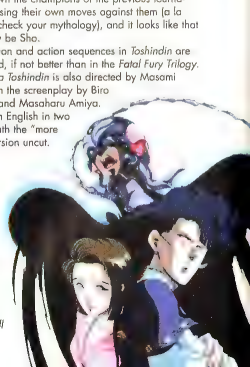
To prevent his brother from perhaps destroying the world, however, Laocarn's beautiful estranged twin sister Sulia enlists the aid of the only man in the world powerful enough to challenge him...Terry Bogard. Unless Terry, Andy, Thai kickboxer Joe Higashi, and ninja Mai Shiranui can stop him, Laocarn will don the final piece of armor and become invincible.

The Fatal Fury is nonstop action from start to finish. The story of the first film has been done to death, and the following two installments are not much better. But the action sequences are entertaining enough to cover the obviousness of the plot. All three films are from Viz Video. They are dubbed and retail for approximately $19.95. Good price, good viewing!

Battle Arena Toshindin

Also based on a hugely successful video game, *Battle Arena Toshindin* is the real story of Master Swordsman Eiji Shinjo plagued with the memories of the last Toshin tournament, which resulted in no true winner being named. For one year he has been haunted by the memory of his battle with the renegade champion, Gaia—a battle cut short by the "The Organization," an evil underworld syndicate. Worse still, Eiji walked away having gotten no closer to finding his long lost brother, Sho. Fast forward to the present. A mysterious warrior is hunting down the champions of the previous tournament and using their own moves against them (a la Hercules—check your mythology), and it looks like that person may be Sho.

The animation and action sequences in *Toshindin* are just as good, if not better than in the *Fatal Fury Trilogy. Battle Arena Toshindin* is also directed by Masami Ohbari with the screenplay by Biro Takayama and Masaharu Amiya. Available in English in two versions, with the "more mature" version uncut.



Also recommended:

Akai Hayate Volumes 1&2 - U.S. Manga Corps (Available Subtitled).

Ninja Scroll

(reviewed in issue # 2) - Manga Entertainment
(Available Dubbed and Subtitled)
Street Fighter II (reviewed in issue #8)
Renegade (Available Dubbed)
Mortal Kombat - Vidmark (Available Dubbed)

Manga for the Masses

Chirality #1 from CPM Manga
New from CPM Comics comes a line of original Japanese Manga. Scheduled for release in March comes **Chirality: To The Promised Land** by Satoshi Urushihara. Perhaps better known for his work on successful anime films such as *Record of Lodoss War*, *Crying Freeman*, and *Legend of Lemnear*, Urushihara is best known for the anime blockbuster *Plastic Little*. **Chirality** was published as a serial in **Comic Nora** throughout 1994.
Chirality is the story of Shiori and a group of refugees living alone, believing themselves to be the last humans on Earth. After the earth has been overrun by mechanical parasites, known as GMs, Shiori and her friends plot to take back the planet that is rightfully theirs. **Chirality** will be published monthly and will be followed by **Midnight Panther** by Yu Asagiri in April 1997.

ESOTERICA

...we introduced the captivating manga-ist Ayashi Sonoko to the world. She's back again this time to continue showing ... her martial arts prowess, provocative imagery, and all-around manga-madness.
...tember, Apollo premiered the **Apollo Smile** Manga. Dubbed "Teaser #1," it has our saucy little live action girl ... the crap out of some galactic bad guys. And in November, "Teaser #2" made its debut at The Big Apple Comic Con ... Apollo delighted fans and created a lot of new manga fans. You can bet we'll be looking out for the first full-sized ... of her new comic, coming out this year, and we'll tell you all about it.
... mentioned she can sing? Apollo has just finished recording some new tracks for her upcoming release. With songs like ... Finger," "Purr...," "Call Me," and "Feelin' Groovy," you just can't go wrong.

PLAY GAMES?

by Steve Fritz

Here are some examples of the new **Dark Eden** cards by Heartbreaker Hobbies.
BELOW: Heartbreaker's **DoomTrooper** cards.

mix those skills up. From there, the characters have to ascend a mountain called the Star Snag Crag, grab a magic scroll and make it back in one piece.

"Did I mention that the terrain is randomly generated as your Questrs climb the Crag?" says Doster. "It's quite a challenge."

The miniatures are sculpted by Tom Meier, who's considered one of the best sculptors in America. The art on the rulebook was done by Julia Lacquement and Mike Kimble, with the layout by **Shadowfist**'s Daniel Gelon.

MEANWHILE, OVER AT WOTC...

As you read this, Wizards of the Coast is hard at work at getting its first **Mirage** expansion, **Visions**, onto the market. As you can imagine, WotC has a number of pre-release parties/tournaments planned. This time, it really ought to be interesting because not only will these events occur in 45 different North American cities, but also in 25 different countries.

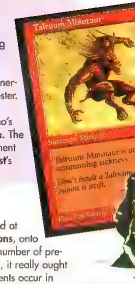
While participating in one of these events will probably be fun for your everyday **Magic** player (after all, you get a starter deck and two booster packs of product a full two weeks before the official release date), what strikes me as the true main event is the fallout that's going to occur to Type II Magic Tournaments come this January.

As it stands, when **Mirage** was released, WotC's Duelist Convocation announced that past expansions **Ice Age** and **Fallen Empires** were no longer going to be allowed in Type II competition. This means that if you wanted to play in the Pro Tour for a shot at the serious money those events offer, you had to pull all those cards out of your decks.

When **Visions** comes out, the **Homelands** expansion is also being pulled. If that isn't enough, the Duelist Convocation has just announced that the cards that were on their Type II Restricted list are now all on their Banned list. This means a number of popular cards such as Balance, Mind Twist, Black Vice, Channel, Land Tax and Strip Mine can no longer be used in Type II play AT ALL, where before you were simply limited to using one of those cards per deck.

To be honest, a number of **Magic** players I know are up in arms over this. It's bad enough that sets of popular cards (particularly the **Ice Age**) they invested heavily in are no longer allowed in Type II play, but a number of cards that are from the basic **Magic** set are also no longer going to be allowed.

Sometimes it makes me sit back and wonder if WotC realizes the investment kids make in these cards. In this I don't mean just buying the single popular card and paying a collector's fee for it, but just in good old fashioned pack busting that also went down for the last year. Believe me, the Magic kids do...and the ones I talked to aren't happy over it.


Talruum Minotaur
Summon Minotaur
Talruum Minotaur is unaffected by summoning sickness.
Once 1/turn: a Talruum Minotaur is destroyed.

As it stands, in my area I'm seeing a mass dump in interest in Type 1.5 tournaments simply because I allows the banned, Fallen Empires Ice Age and Homelands cards. It's sad. I'll have a very negative effect for WotC because a number of kids are voicing that they'll play with the cards they already have in their collection rather than be forced—and they also feel they are being forced—to purchase entirely new sets of cards in order to compete.

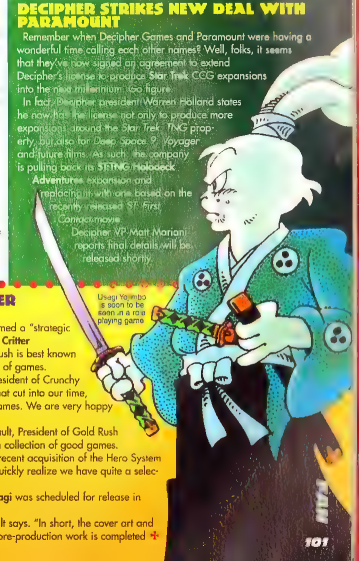
It's something I think the WotC better sit down and try to figure out. If not, this is one tactic that's going to seriously turn around and bite.

DECIPHER STRIKES NEW DEAL WITH PARAMOUNT

Remember when Decipher Games and Paramount were having a wonderful time calling each other names? Well, folks, it seems that they've now signed an agreement to extend Decipher's license to produce Star Trek CCG expansions into the next millennium, too figure.

In fact, Decipher president Warren Holland states he now has the license not only to produce more expansions around the Star Trek TNG property, but also for Deep Space 9, Voyager and future films. As such, the company is pulling back its STTNG Holodeck Adventures expansion and replacing it with one based on the recently released ST: First Contact movie.

Decipher VP Matt Mariani reports that details will be released shortly.



CRUNCHY FROG/NIGHT SHIFT ENTER ALLIANCE WITH GOLD RUSH

Crunchy Frog/Night Shift Games announced they have formed a "strategic alliance" with Gold Rush Games to help them distribute their **Critter Commando**, **Critter Tek**, and **Hidden Invasion** RPGs. Gold Rush is best known as the producer and distributor of the Heroic Adventures line of games.

"This is a great deal for both of us," states Paul Lidberg, President of Crunchy Frog. "We get to hand off some of the administrative tasks that cut into our time, making it easier for us to pursue the creation of incredible games. We are very happy with this arrangement."

"This agreement will benefit both companies," Mark Arsenault, President of Gold Rush Games adds. "The Crunchy Frog/Night Shift line is a proven collection of good games. We're happy to be able to do this for them. Add this to our recent acquisition of the Hero System 4th Edition products from Iron Crown Enterprises, and you quickly realize we have quite a selection of product available."

Gold Rush Games also delayed its **Usagi Yojimbo** RPG. **Usagi** was scheduled for release in December.

"We are waiting on two very important elements," Arsenault says. "In short, the cover art and the rules." A specific release date won't be announced until pre-production work is completed.

SELF SERVICE

Blackjack is an anomaly in the world of self-publishing, as it's a full-sized, 24-page color comic. That's right, it's all in color. That's not the only thing that separates it from the pack, though, as Alex Simmons' story of Arron Day, soldier of fortune, is both dense in meaning and deep in characterization. As his first mini-series closes and his next one, **Blood and Honor**, begins, we thought this a perfect time to give you a look at Alex's work. For a first-hand look, issues 1-3 can be had for $3.00 each from 3959 Saxon Avenue, Bronx, NY 10463.

FAN: How would you describe Blackjack to someone who's never seen it?

Alex Simmons: It was easier back in July when someone would ask me that question. Now everyone in the industry keeps equating the series with Indiana Jones. And that's a complement, but at the same time, it's simplistic in a way, but it's probably the easiest way to describe it to someone who's never seen the book. It's a story about an African American soldier of fortune in the 1930s. Aries than you can say it has that Indiana Jones high-adventure element. But it goes much deeper than that; the perception is that we're seeing the world through the eyes of a man of color. With Blackjack, you really have a man whose life choice is to fight other people's battles for money and to go places and take on the dangerous assignments that most of us would not go near. He immediately tends to go in and look for trouble and resolve it. Which means he's got to go in believing he's the baddest thing on the block. That is not always the case. Also it's a thing in it along the fact that he's grown up trying to be like his father, a mercenary, who took the money, did what he had to do, then he went home. But Arron's been educated, and some of the acts that he's committed and choices he's had to make are bothering him, so now he's starting to evaluate where his father ended and where he as a man begins. How you put that succinctly I don't know [laughs].

How did you find your artistic team when you started this book?

First I had a vision of what I wanted me to look like. I didn't really see a certain art style, but I knew I wanted it realistic. I wanted it powerful. I wanted it very rich visually. I went through a lot of artwork and samples looking for something that would jump out and tell me that this was the person. And Joe Bennett's work had the power that I wanted, it just felt really exciting to me. And he was affordable, which is really important [laughs], and as I learned from working with him, he was also very fast and efficient. So once I had Joe, I knew that the colorist had to be on par with Joe. He or she had to really want to do this and be excited about the possibilities to bring all of that energy to the piece. I picked people who were both excited by the project and talented enough to pull off not only my vision, but their own.

What advice would you give to self-publishers?

Be very, very clear on your vision and your commitment to that vision, because that's the thing that's going to fuel you through a lot of garbage and hard times. And at that vision and commitment help you to decide who you're going to work with. After that, the most important thing is to be prepared to do the business of making comic books. Understand the production needs, and what you don't know, ask. Learn, read, look things up. There's so much to learn, not just about putting this book on paper, but the marketing of it, the distribution, all of it. And the last thing is to be true to your audience. You may not know who they are, but whoever they are, don't snowjob them. One of the problems in comics right now is that too many people decided, "Hey,

I've ... gimmick that will get people to buy this." And folks don't ... being rooked. And don't underestimate your retailers. You ... have opinions about individuals, but don't assume they're ... the way that some people describe them. They're business ... ple, and they're doing the best they can.

Tell me a little bit about Blood and Honor.

Blood and Honor takes us to Japan during a time when they ... ually gearing up for what's going to happen in World War ... their military was grabbing political control of the country in ... er way they could, including assassination. There were Japa... figures who were opposed to this, and Arnon is pulled in as ... bodyguard for one of these people. So here he is a black man ... Japan in the 1930s! They are seeing him with some prejudice ... h is interesting because they're pissed at the West for looki... down on them, yet they look down on others. So there are ... nical aspects and plenty of action and excitement, culminating ... h Arnon being surrounded by a good portion of the Japa... Army.

What made you decide that the story you wanted to tell — said, work best in comic book form?

It co... me that way; ideas for things come to me in their part... medium. Without any hostility, I can say that African Ame... ox in comic books are basically treated in sort of a side-kick ... ario, though I know people will mention Luke Cage and the B... Panther, which were good. But I look at a number of othe... racters who were out there at the time, and there were things ... ot were being said, dialogue that was urban, and powe... was involved and the same thing over and over again. And ... new that African Americans and people of color had been doing ... derful things, as well as stupid things, throughout histo... and I felt we needed a vehicle through which we could see ... good and the bad of what people of color had done and to ta... lost and deal with it as a positive, but also to realize that we're ... angels, we've done some atrocious things too, so let's stop ... ing at ourselves as victims and see ourselves as human beings ... th the power to make good and bad choices. So I wanted **Blackjack** to come out as a comic book because I thought ... would reach the largest population of young people that ...

Self-... thing's not easy if no one knows you're doing it. Want some ... posures? Just want someone to notice. Well, this is the place ... be. Just mail all your ... verhawks figure collections and ... uple copies of your comic to: Toph the Self-... ce Guy.

Overstreet's FAN. 1964 ... eenspring Drive Suite ... Timonium, MD ... 93. Alex sent in a ... SR Racer and now ... famous!

Indy Sidebar

MYTHOGRAPHY

Nordic Press

This first issue of an anthology featuring creator-owned stories by Jerri (**Wandering Star**) Wood, Michael (**Strange Attractors**) Cohen, and Drew (**Poison Elves**) Hayes seems like an indy comic book dream. Mostly dealing with fantastical stories set in the real lands, even if you're not a fan of fantasy comics, this is sure to be something here for you.

Anyone who's seen Michael Cohen's excellent **Strange Attractors**, for instance, will quickly recognize his work in "Empyrean Tales," perhaps the best story in **Mythography**, and one of two that make a point of noting that it will be continued. Following a hard luck adventurer and a scheming bar-maid who's much more than she seems, here's hoping the questions posed in this first installment take some time to be answered.

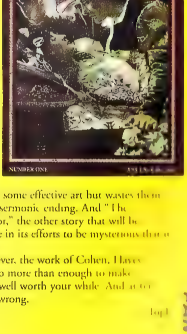
Andrew Pepoy's "The Adventures of Simone and Ajax" is perhaps the most visually appealing piece in the book, with a style a bit like the best issues of **Cerebus**, and a mood that hearkens **Bone**. But now I'm name-dropping; suffice it to say, Pepoy's style is engaging and instantly draws you into the story.

Self-Service veteran Carla Speed McNeil is second only to Pepoy in terms of engaging art in **Mythography**, and her story, "Mystery Date," is a terrifically fun read. Her adeptness at establishing deep, interesting characters in just a panel or two is unrivaled, and she's in top form here.

Certainly the most familiar thing you'll find is Drew Hayes' piece, "Crow," a retelling of Poe's classic poem "The Raven" using **Poison Elves** characters as the focus. Of course, since this is a **Poison Elves** land, you can rest assured the mood and actual plot of the poem's changed appropriately as well.

As with most anthologies, there are few points to this one as well, most notably the opening piece, "Lilla's Garden," which takes an interesting set-up and some effective art but wastes them with an unsatisfying, sermonic ending. And "The Chronicles of Tanamor," the other story that will be continued, is so vague in its efforts to be mysterious that it fails to be engaging.

On the whole, however, the work of Cohen, Hayes, McNeil, and Pepoy do more than enough to make **Mythography** well worth your while. And at 60+ pages, it's hard to go wrong.



faves

Welcome to the first FAN Faves of 1997. We were going to resolve not to pick faves this year, but, as long as they keep printin'them we'll keep reviewin' them.

BATMAN: THE DARK KNIGHT RETURNS TENTH ANNIVERSARY EDITION
DC COMICS

Do you remember the first time you read **The Dark Knight Returns**? Do you remember the feeling you were left with after finishing the series? Well, prepare yourself once again for the rollercoaster ride through the Hell called Gotham City. The time is the future, Batman has retired, and chaos reigns in the streets of Gotham. I could go into a lengthy review of the original story published in 1986, but since so many controversial superhero books are compared to **Dark Knight**, most fans and collectors are already familiar with Frank Miller's story. Other than the story, one of the great features of the Tenth Anniversary Edition is the inclusion of the plot/script for the last chapter, in which several key elements are changed and provide a different and somewhat darker ending. And I'm not talking about a few slight changes! This is a *must have* for any comic book collector.

—Michael Renegar

DAREDEVIL/SHI #1
MARVEL COMICS

At first it seems like a natural match-up. After all, Daredevil has tangled with characters similar to Shi—you know, like that Elektra chick. However, the electricity Elektra and Daredevil once shared is non-existent here. The story, by Christopher Golden, Peter Guiterrez, Thomas Sniegoski, and William Tucci, is just plain flat. As a roaming clan of second Hand-ers are looking to transform Shi into a vehicle of their making, a trial that personally involves Matt Murdock and Ana Ishikawa, concerning a possible rogue cop Peter DeNyse and a power-brokering review board director Stephen Timmons, plays out. One man is a victim, one man is corrupt, but the roles aren't that clear. While there are some interesting religious backgrounds and one especially poignant representation of the "objective" press (showing how easily opinions can be swayed by reporters), the sparkle and wit that Karl Kesel (unfortunately only until recently) has been delivering with **Daredevil** is absent. And Shi herself is nothing more than a hollow shell of a character. The dialogue for the courtroom scenes is straight out of the worst made-for-TV drama, while the art, by Jamal Igle and Al Williamson, is as basic as it can get while still passing for professional. **Daredevil/Shi** #1 begs the question, "Just how many more of these crossovers must we endure?"

—Benn Ro

MARVEL: SHADOWS AND LIGHT #1
MARVEL COMICS

Following the recent success of **Batman: Black & White**, Marvel has jumped on the black and white bandwagon with **Shadows and Light**. An ongoing anthology, **Shadows** shows some promising work. The atmospheric Wolverine story, written and illustrated by John Paul Leon, is the stand-out story this issue. A normally behind-the-scenes Hydra chemist is drawn into the front-lines. It's a shame his first time out is against lil' ol'Logan. The three following stories feature a very Kirbyesque Blade, The Vampire Hunter, including the return of Dracula, a brief glimpse into Marvel's history with an original Captain Marvel story set in the

Negative Zone, and, finally, a very surreal Dr. Strange story involving a little boy, a television, and other dimensions. Story of my life.

—Jeff Dillon

SUPERMAN'S METROPOLIS
DC COMICS

It's a great concept: Superman crossed with Fritz Lang's beautifully tragic version of Metropolis, the mega-mechanized city where humans generate power to feed the city's machines. If you love the classic silent film, there are certainly aspects here that will thrill you, and if what you find most affecting about Superman is the roots of his character, there's plenty here that will thrill you as well. For fans of the movie, the artwork is perfect, balancing the cluttered industrial glut of Metropolis against the clean, bright purity of Superman and Lois. As for those Superman classicists, this Elseworlds retelling of his origin story, featuring Lois, a twisted incarnation of Luthor, and a Jonathan Kent unlike any you've seen, is one you won't forget. The book succeeds in its managing to change events in interesting ways while staying true to the heart of Superman's origin. The plot does break down, though, in its effort to mesh the story of Metropolis and the story of Superman. Both are simply too powerful to blend easily into the other, resulting in a struggle for dominance over the book, embodied in Superman's battle with the robot Futura. It's a fantastic book if only for Ted McKeever's painted art, however, and is worth a careful reading.

—Christopher Woodward

THE UNKNOWN SOLDIER #1
DC COMICS

I've got a confession for you folks. I originally was going to write the standard

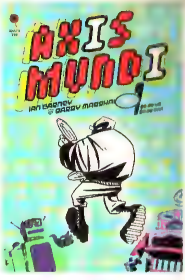
rave on about how cool a read **Unknown Soldier** #1 was—but I stopped myself. Calling this limited series *cool* is an understatement. This series affects the reader in a way that all great books (any kind of book) are supposed to. Yeah, you've got your action, as well as that Ennis brand of VIOLENCE™ that we've all grown to love, but you also have more. In just a couple of panels, Ennis conjures up questions about war and man's ability for evil that, even though asked before, still leave one to think about the story long after they've put the book down. That makes this series more than cool—it makes it necessary.

—Scott Braden

AXIS MUNDI #1
AMAZE INK

It's cyberpunk all over again. Meet Button Smith. Your average fourteen year-old hacker. Average? With a personality that would make John Constantine blush and a unique talent for jumping in and out of "Unreal Estate," Button just needs an outlet. Meet Axis Mundi. The primo cyber-terrorist of the day. A typical day for Mundi: Humiliate the current Rock Star of the moment, setting back his therapy for years, meet Bob, chimpanzee God of Unreal Estate, and fight off a religious corporation, resulting in blackmail, the destruction of Bob, and the reduction of a schoolmate's head to flame. Everyone's afraid of Axis Mundi. Axis Mundi is Button Smith.

Created by Ian Carney and Garry Marshal, **Axis Mundi** is a well rounded portrait of family values for the electronic



age, with young girls going to school, learning all they need to know for the "Unreal" world. Sit back, relax, surf the Net. It's safe. Isn't it?

—Jeff Dillon

SISTERS OF MERCY: WHEN RAZORS CRY CRIMSON TEARS #1
NO MERCY COMICS

Have you ever wondered what happens when you die? Where you go? Who you meet? After reading **When Razors Cry**, I don't want to die! Not that I did before I read it, but for sure I don't now. Rikki and Mark have come up with a very scary look at life after death. **When Razors Cry** takes place between issues #3 & 4 of the **Sisters of Mercy** mini-series when Malina is captured at the prison. I know I wasn't the only one wondering what happened to her. **When Razors Cry** is well written, and Mark's artwork really sets the mood. The

coloring complements the artwork to the point that you really get a feel for what Molina is going through. This is their best work to date, and if they continue to put out work of this caliber, No Mercy Comics should be around for some time to come.

—Todd Hoffer

FINDER #1
LIGHTSPEED PRESS

Carla Speed McNeil has created a world where things are somewhat like ours, but, then again, things are nothing like ours. Jaeger is tracker, a finder, going into the wilderness from city to city to hunt things down for people and do the best he can to stay alive and make a decent buck. But there aren't exactly highways to travel by. At least not between the cities. Under the crumbling dome of Anward, however, there are plenty of roads and streets and people. And Jaeger returns there in issue #1 to drop off some exotic stones he's found for a rather enigmatic woman of fluctuating age known as Selene. As is often the case with folks like Jaeger, however, trouble follows close behind. While Jaeger and his fellow characters are quite engaging, the thing creator McNeil does best in **Finder** is create a very dense, believable world, full of people and sites that are as inviting as they are mysterious. This is the beginning of something deeper and richer than most comics that have been around for five years. And this is the time to get into what will surely be an epic deserving serious attention.

—Christopher Woodward

WEAPON ZERO/SILVER SURFER
TOP COW/MARVEL COMICS

"Now, too long I have tarried here when the wind and sky beckon. They call...And the Silver Surfer answers!"

No, you haven't just read a long-lost Shakespeare script, (like he'd write anything involving the strange and unusual) but one of the opening lines spoken by the Silver Surfer in the "Devil's Reign" crossover. Thanks to writer Walt Simonson, the Surfer has never sounded better. Thanks to Marc Silvestri, he's never looked better either. In a world were crossovers have become just about mundane, this one goes out of its way to become something special, beginning with the reintroduction of Marvel's former king of Hell... Mephisto. Tired of the pesky ol' Marvel universe, Mephisto seeks strange, new worlds and strange, new heroes to screw around with. And he finds them. Welcome to the Top Cow Universe.

As this is firmly entrenched in both worlds, long-time Marvel fans may have trouble remembering the Weapon Zero heroes and villains, while Top Cow kids will have to go read some Marvel back issues just to realize how cool Simonson's Silver Surfer is. Best of all, boys and girls, you have seven more issues of fun before you

—Jeff Dillon

CYBLADE/GHOST RIDER
TOP COW/MARVEL COMICS

All right, I lied. You only have six more comics to read. Part 2 of this universe-spanning piece of mischief welcomes Top Cow's Cyblade and Marvel's Ghost Rider. And if you've been following the crossover into it's various titles, you'd have realized that various persons throughout the Top Cow universe have already gone over to the Dark Side. Thanks to that brand new next-door neighbor, Mephisto. With an old score to settle, ol'Ghostie is now shuttled off to Top Cow land via novice practitioner of the Mystical Arts, Jennifer Kale. There the inevitable "fight before the heroes team-up" is handled in a unique manner. They fight, Mephisto comments that he

knew this was going to happen, then both heroes come to their senses and fight the evil beasties. It's pure comic enjoyment.

—Jeff Dillon

CARTOON NETWORK PRESENTS SPACE GHOST #1
ARCHIE COMICS

The Sentinel of the Spaceways is back in all his energy banded glory with two tales of galactic justice. "The Final Defeat of Space Ghost" has him tangling with the baddies two on one style, as Brak and Tansut ambush the cosmic avenger and turn him into a literal Space Ghost. In the second story, "Trapped by the Time Bot," one of Metalus' bots zaps SG and sends him back in time. There he meets up with Dino Boy and together they work to send Space Ghost home. Now don't get your hopes up, the Space Ghost in this comic, although it is presented by the Cartoon Network, isn't the hip and cheeky Space Ghost from the *Space Ghost Coast to Coast* TV show. This is a kids' comic through and through. With the TV version of Space Ghost so much cooler, it's a shame that this was the comic outcome. Still, it's good to have him back.

—Benn Ray

VAMPIRELLA LIVES
HARRIS COMICS

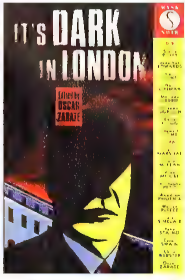
Now wait a second, you say, didn't Vampi die in her last mini-series? Well yes, but then she got better. Returning from a sojourn through Hell (the Dracula of her earlier memories), and without her usual companions, Vampi links up with a grizzled paranormal detective to investigate the mysterious town of Whitechapel. Set on a course for revenge against the evil Mistress Nyx, who murdered her lover, Vampi shows a much darker side in this tale. The plot and art, by fan favorites Warren Ellis, Amanda Conner, and Jimmy Palmiotti, are excellent, but also reflect a (dare I say it) grittier, more chilling approach to the original Bad Girl's adventures. It's a welcome adjustment to a series that was already one of the best reads of the past year, and although God may be closing down shop (witness the shocking finale of issue #1), Vampi looks set to mind the store well into the next century.

—Arnold T. Blumberg

IT'S DARK IN LONDON
SERPENT'S TAIL

It's Dark in London is not easy to describe. I can tell you it's a trade paperback of short, graphic stories. And I can tell you that it includes people like Neil Gaiman, Alan Moore, Dave McKean, and Warren Pleece among its roster of contributors. And I can tell you, that after reading it, you'll agree with the title statement. You see, the crooks here ranges from psychosis to murder to vandalism and everywhere in between all of it in London. And when you've got some of the UK's most talented at work you know they're not going to pull any punches. Whether it's Gaiman and Pleece's look at the decidedly deviant adventure of a hired thug or Carol Swain's smart tale of two cops tracking a serial vandalizer, this is some dark stuff for sure. It's not all cops and thugs, though; there's Moore's poetic and disturbed writer in "I Keep Coming Back" and McKean and Ian Sinclair's paranoid photographer in "The Griffin's Egg." As with most collections of this type, there are highs and lows, but the good stuff far outweighs the bad. Grab your retailer by the throat and make him find you a copy.

—Christopher Woodward



SUBURBAN NIGHTMARES: CHILDHOOD SECRETS
NBM

Aliens, JFK assassination theories, and the Red Scare all come to the surface of the post-nuclear Cold War America of the '50s. Michael Cherkas and Larry Hancock's tales are cultivated in the rich fields of suburbia where the mundane is fertilizer for imagination. Each of these three stories, set in the heartland of the American dream, has a young boy trying to understand his environment. However, below the surface of childhood flights of fancy, darker aspects of the American nightmare begin to emerge. In "Foster Child," a child tries to reconcile the alienation he feels from his picture-perfect family; in "Mister Ford" a boy desperate for his parents' attention unearths a conspiracy theory, and in "Secrets" an abusive father attempts to

ruin everything a boy idolizes. The results of tales like these, ripped from "the good old days" when things were "better," is a truly contemporary America.

---Benn Ray

ONSLAUGHT: EPILOGUE
MARVEL COMICS

Look kids, it's that nasty Onslaught again! No, he's not actually *in* the book, but they can use his name in the title anyway to get people to pick up this "X-Men Special Event." Instead of Onslaught, what you get here is lots of Xavier being held prisoner by Bastion at the old Hulk confinement facility (one of many apparently once-vacant facilities lying empty around the Marvel Universe lately). Lots of Xavier meeting and coddling cupie-doll-esque Nina, a waaaay powerful man-made mutant thing. And seeing her and Xavier together, probing each other's minds and holding each other is like, well, it's like *disturbing*. On many levels. And what's this with Nina? She just now showed up? Where was she during that whole Onslaught mess last summer? And there's also lots of the cool, new Dr. Thysson, who could be an ally despite her affiliation with Bastion. In fact, it's hard to tell who's an ally to whom in this whole confusing mess. So what's the point? Why must we have this "Special Event?"

Marvel needs to sell comics, of course! So run to the corner store now and buy three copies like the good little Marvel-zombies you are. It's an "Event!"

---David Norman

CLASSICS ILLUSTRATED
ACCLAIM COMICS

It went like this: They announced reprints of the original **Classics Illustrated** stories. Oh, great, more reprints, I thought. Reformatted, they said. Probably butchered, I thought. With study guides, they said. Right, that will be great, I thought with all the sarcasm I could muster. But, lo and behold, again Acclaim has proven me wrong, and I'm happy to have the chance to tell you about it. These versions of the venerable **Classics Illustrated** stories, the first four of Acclaim's new on-going series, have indeed been reformatted, re-colored and lettered, and instead of being butchered, they've been enhanced. This format, which puts them in direct competition with **Cliff's Notes**, is perfect for **Classics Illustrated**. The study guides follow the stories, and they're not even boring (actually, three of the four were pretty darn interesting). They've got all-new covers, and you should check them out. Each of the books in the series will be available in comic shops first, then a month later they'll show up in book stores. If you heard about them and blew them off, give them another chance.

— J.C. Vaughn

ULTIMATE STRIKE #1
LONDON NIGHT STUDIOS

Well, with David Quinn writing, all I can say is EXCELLENT! Let's all join David as he takes us into the mind of Strike, the little sister of Nicole Mitchell (a.k.a. Razor). As our story begins, we find Strike in some type of institution (remind you of anyone?) where she's fighting to remember. The things she does see in her mind are images of the past, images of pain and pleasure along with images of people she should know and wants to know. The image of two sisters fighting outside in the courtyard also brings back memories—memories of conflicts long ago, memories of betrayal and agony. I won't go any farther, because you should check it out for yourself, but it's worth it. And just so you know, **Ultimate Strike** has two different covers, one being a beautiful chromium cover of Strike and the other being a nude cover (you must be 18 to buy this one, kids). So make a bee-line to your nearest comic shop and ask for it by name: **Ultimate Strike!**

Todd Hoffer

MARS ATTACKS IMAGE #1
IMAGE COMICS

This is great! The Martians attack the world and all of the Image heroes show up to battle them. Ok, so I haven't told you anything you didn't already know. But get this—they actually kill all of the heroes! Fairchild and Grunge bite the dust thanks to some alien lasers. Spawn is swallowed whole by a death ray as he tries to chain up one of the space crafts. The whole WildC.A.T.S bunch is vaporized instantly during a huge battle in the middle of Washington D.C. The Savage Dragon is knocked unconscious and buried beneath a pile of rubble. Witchblade is killed in a fiery explosion as she's dealing with all that inner turmoil. Yes, they're all finally dead! Just kidding. It's actually not half that exciting and not even remotely funny. And we wonder why people go see movies instead of buy comics. Yawn.

—David Norman

DREAMWALKER Vol.2, #1
CALIBER/TAPESTRY

Jenni Gregory brings her formerly self-published creation to the masses with the help of Caliber, and, like Terry Moore, hasn't restarted her story, but picked it up where it left off, which happens to be at a point where it will be easy for new readers to jump on. And yes, that means if you haven't read **Dreamwalker** before, it's time you get to a store and find one. As with the self-published work, Gregory handles both the story and black and white art for the series, which follows the adventures of Karen Brinson, who is one of very few people who can hang out in other people's dreams. Thing is, Karen's not too sure just what she can and can't do with this

power, and she's got a real life going on outside of the whole dream thing to deal with as well. But it's things like that which make this less like a book about someone with a special power and more like a book about a real person. And that's not easy to do. And, as with many good #1 issues, Walker gives the reader a lot of information yet leaves a lot of questions to be answered in future issues, meaning once you read this one, you'll want more, and soon.

—Christopher Woodward

TALES FROM THE AGE OF APOCALYPSE
MARVEL COMICS

Heroes in another universe? Bizarre versions of our favorite heroes? Apocalypse rules the world!? Yes, kiddies it's the Age of Apocalypse all over again. We all enjoyed the romp through Apocalypse-land a couple of years ago and we've seen the ramifications played out in various X-titles. Now here's the pure stuff again. **Uncanny X-Men** writer Scott Lobdell, scripter Ralph Macchio, and penciller Joe Bennett are our tour guides for this brief excursion back into the Age of Apocalypse.

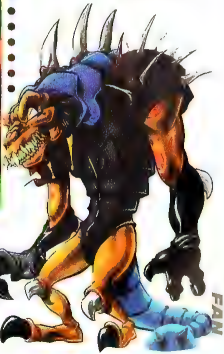
Set well before the events of Age of Apocalypse, **Tales** shows us a "mission in the life of.." the Astonishing X-Men Sabertooth has just rescued Blink. Magneto kicks ass, then pontificates. Morph is annoying. Nightcrawler is dark and mysterious, and Rogue is in love with Magneto. Now that you're up to speed, the story revolves around the X-Men's attempt top stop a battle weary Apocalypse in the mysterious Blue Area of the moon. And we all know who lives there: the Unconny Inhumans, ruled by the Horseman Death, the mad Inhuman Maximus. It's all-out action, Marvel style.

—Jeff Dillon

Oh, Prelate Summers ponders if what he is doing is right.

EMBRACE: KILL ME SOFTLY #1
LONDON NIGHT STUDIOS

Who is this alluring Ms. Hart? And why are these strange men trying to capture her? Well if you want the answers to these questions you'll have to buy **Embrace** #1, the next series. **Kill Me Softly** is a prelude to what we can expect from this new series from LNS. The addition of Carmen Electra to the fold of LNS is a definite plus. With the impending movie of **Embrace**, this could be a sleeper book, and besides, it's got Carmen Electra on the cover (rrroawwwill). Anywho, the story so far (which is written by



the man himself, Everette Hartsoe) is that you have this Ms. Hart who is lead singer of a band named Embrace, playing in this nightclub. After the set, a couple of goons try and take Ms. Hart, but she gets away and finds out she has some new powers and the guy who wanted her is pissed and, and... oh just go get the book. Pencils look great as usual, curiosity of Rick Lyons, as well as everything else. Enough of the mindless banter already, I have a feeling you'll need this book when the regular series starts so you know what's what!

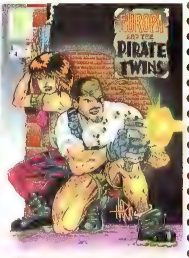
—Todd Hoffer

EUROPA AND THE PIRATE TWINS
POWDER MONKEY PRESS

Here's a story that's not too fluffy and not overly done. From the crazy talent of Harvey Mercadoocasio comes this action-packed issue full of violence, guns, and chicks wearing tight pants. Apparently Europa, who launders money from the government, has hitmen following her left and right. But that's not all. Her two children are also under attack. On the other hand, Harry (turned bum after some disheartening U.S. government thing) lost all patriotism and care for his mother (Europa). Yet, his sister, Mississippi, comes for his help, and that's when all the bullets start flying.

Racing to their mother's place, they're chased, shot at. Harry goes ballistic...it's just a lot of bloody fun! On the lighter side, it's also an adventure of two children's love for their mother and the protection they try to provide. If you like action, drama, and lots of guns, this comic is exactly what to put on your list. And who says violence is overrated?

—Cathy Disbrow



•MERCADOOCASIO•

If your interested, all the little characters you've seen popping up in this installment of the FAVES are curtesy of Dev Madan and will be featured in *Young Heroes in Love* from DC.

15 faves

Each month, the critics at ***FAN*** *get together and vote on titles which have remained consistently good from the ones that have been reviewed. This list is not based on demand, rarity, or price speculation; this list simply comprises the books that make it to the top of our reading stacks each month. So please, no wagering. Just look at this as the* ***FAN RECOMMENDED READING LIST****.*

1. **JLA** • DC
2. **SUPERMAN ADVENTURES** • DC
3. **KURT BUSIEK'S ASTRO CITY** • Image/Homage
4. **BATMAN: THE LONG HALLOWEEN** • DC
5. **HOUSE OF SECRETS** • DC/Vertigo
6. **STARMAN** • DC
7. **THE BATMAN & ROBIN ADVENTURES** • DC
8. **GENERATION X** • Marvel
9. **MINIMUM WAGE** • Fantagraphics
10. **MURDER CAN BE FUN** • Slave Labor Graphics
11. **SPIDER-MAN** • Marvel
12. **IRON MAN** • Marvel
13. **SANDMAN MYSTERY THEATRE** • DC/Vertigo
14. **GEN13** • Image
15. **STRANGERS IN PARADISE** • Image/Homage

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HOT HOT HOT

FAN 15

Just because it's so much fun to write...

PREACHER #1
DC COMICS/VERTIGO
Hotter than a Tickle-Me-Elmo at Christmas time!

PREACHER #2
DC COMICS/VERTIGO
Hotter than a Turbo-Man at Christmas time!

WITCHBLADE #1
IMAGE/TOP COW PRODUCTIONS
Hotter than a Nintendo 64!

HITMAN #1
DC COMICS
Hotter than a two-dollar Turkey during the Holidays!

WITCHBLADE #2
IMAGE/TOP COW PRODUCTIONS
Hotter than a Holiday Barbie!

DARKCHYLDE #1
MAXIMUM PRESS
Hotter than the network deal to run *It's a Wonderful Life* in 1997!

WITCHBLADE #10 (DARKNESS #0 VARIANT COVER)
IMAGE COMICS/TOP COW PRODUCTIONS
Hotter than a rental copy of *ID4* on Christmas Eve!

FANTASTIC FOUR #1 (REGULAR EDITION AND VARIANT COVER)
MARVEL COMICS
Hotter than a mall-Santa's lap in December!

IRON MAN #1 (REGULAR EDITION AND VARIANT COVER)
MARVEL COMICS
Hotter than poinsettias during the Holiday rush!

CAPTAIN AMERICA #1 (REGULAR EDITION AND VARIANT COVER)
MARVEL COMICS
Hotter than **ER!**

CURSE OF THE SPAWN #1
IMAGE COMICS/TODD MCFARLANE PRODUCTIONS
Hotter than George Clooney!

JLA #1
DC COMICS
Hotter than a flight home the day before Christmas!

ABSOLUTE VERTIGO
DC COMICS/VERTIGO
Hotter than a breathalyzer on New Year's Eve!

JOHNNY THE HOMICIDAL MANIAC #1
SLAVE LABOR GRAPHICS
Hotter than a ticket to the re-release of *Star Wars*!

DAWN #1
SIRIUS ENTERTAINMENT
Hotter than a counterfeit **Cry for Dawn** #1!

KA-ZAR # 1

Marvel Comics
Cover Date: January, 1974
Writer: Mike Friedrich
Art: Paul Reinman/Mike Royer
Current Guide Price: $4.00

At this point you may be a little confused; "**Ka-Zar** #1? What're you guys thinking?" While time is the ultimate judge, we've got a pretty good feeling running down our inner thigh on this one. Mark Waid and Andy Kubert are at the starting gate of a new **Ka-Zar** series, and this issue has already seen a smidgen of movement in the monthly charts. Go out and get yourself a copy, not just 'cuz you may see a modest return on your cash outlay, but 'cuz you get to see a sabertooth tiger parachute out of a S.H.I.E.L.D. plane! And you get to see Shanna, The She-Devil tied to a post at the very end! You even get Ka-Zar fighting a shark ("My lungs ache for want of air—but I will prevail!" Ka-Zar, 1974)! Come on, the Evil Knievel ad on the back is worth the four bucks alone Waid is sure to weave his comic magic on the newest incarnation of the man from the Savage Land. Look for the fans, and maybe prices of the older stuff, to follow.

forecast flashback

ELRIC: SAILOR ON THE SEAS OF FATE # 1-7 (limited series)

First Comics
Cover Date: June, 1985-June, 1986
Writer: Roy Thomas
Artist: Michael T. Gilbert/George Freeman
Current Guide Price: $2.00

The second-most popular fantasy/sword-and-sorcery creation (second to Conan that is) had quite a run of comics in the '80s. First Comics adapted most of the Elric work by Michael Moorcock, as well as a few of his other creations. The special thing about this series is that it features a bunch of those other characters. Roy Thomas, who put the words in the mouths on the page, was no stranger to fantasy/sword-and-sorcery either—he did work on **Conan** for quite awhile. Any-who, **The Sailor on the Seas of Fate** is a faithful adaptation of the novel of the same name. In it, our anti-hero Elric boards a mysterious ship populated by other aspects of himself (far-out!). First Comics did a bang-up job on this and all the other adaptations they did. Topps and Dark Horse have recently taken up the Elric mantle, so now is the perfect time to check out the old stuff!

Behind the Scenes

THIS MONTH...THE TENTH!

The newest title from Image is heading your way this February! Tony Daniel, Beau Smith and Kevin Conrad bring you **The Tenth**! Fusing conspiracy, megalomania, holocaust, and horror, look for **The Tenth** to satisfy all your needs. To get your blood pumping in anticipation, we have an extra special treat for you. This month, one lucky winner takes home an original piece of art from Tony Daniel himself. This art is a promotional piece used to hype **The Tenth**. What more do you need? Quit reading and send in your entry.

Send your name, address, and age to Gemstone Publishing, Inc., Behind-The-Scenes...The Tenth, 1966 Greenspring Drive, Suite 405, Timonium, MD, 21203.

...no necessary. All entries become the property of Gemstone Publishing, Inc. and ...returned. **Entries must be received by April 1, 1997, which is the closing date of the contest.** Winners will be selected no later than April 15, 1997. ...owing will be drawn and be the owners of valid entries received by Gemstone ...by the closing date of the contest. Normal **FAN** contest rules apply. All ...and state/province tax responsibility of prize winner.

...ndalli 1997 Image Comics, Tony Daniel & Beau Smith

Unemployed & Looking for Work

Few characters can lay claim to the sort of pedigreed bloodlines that Miracle Man originates from. A direct decedent of the legendary Golden Age Captain Marvel, Miracle Man is one of the earliest & greatest examples of revisionism as applied to the superhero. Prior to writer Alan Moore's 1982 revival of Miracle Man in the pages of the British comic **Warrior** (1982), Miracle Man was simply the British Captain Marvel: a copy cat, copyright-dodging clone of the "Big Red Cheese."

In case you're not familiar with the story, it goes like this: DC Comics sued Fawcett Comics, alleging that Captain Marvel was copy of Superman. After years of litigation, Fawcett gave up. This was seriously bad news for British publisher L. Miller & Sons Ltd, who owned the license to reprint **Captain Marvel** stories in England. So, with a few minor changes (lose the cape, make the hair bland and shout "KIMOTA!" instead of "SHAZAM!"), they suddenly have Miracle Man, not Captain Marvel. Pretty weak, but DC's lawyers seemed to have bought it.

In 1985, Eclipse Comics treated American readers to the updated Miracle Man. This was simply Alan Moore at his very best. Readers were led on a journey of discovery as Miracle Man (and family) discovered the truth about themselves, their powers, and how they were for years the dupes of the perverted sadistically evil Dr. Gargunza. For three years, **Miracle Man** was a hot title, until a publishing delay of one year between issues #15 (which is rumored to be scarce) and #16 destroyed reader interest.

Todd McFarlane now owns Eclipse and all related characters; perhaps a revival is in the wings? **FAN**s can only hope!

—Tony Starks

WHAT'S

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Ahh, the last few days of December and the first week or two of January, that very magical time of the year which never fails to conjure wistful images of so many broken promises made both to yourself and to your loved ones. Everybody's doing it: publishers, distributors, and even some creators enjoy wallowing in the sea of lies masquerading as "resolutions."

This year, I've even made a couple of hollow promises that involve both me and you, the reader. Here goes...

I hereby pledge that I will not continue to ask my friends for a list of odd words that they'd like to see me work into something as serious as a market report. That's right, from this moment on, I won't be distracting the reader by using awkward structure just so that I can work in words like diuretic, antiquarian, monarch, and genuflect.

I even promise to stop trying to slip my Spawn joke about the exorbitantly-priced head on the **Spawn** #50 dealers' only var ant figure past those keen-eyed editors. *[Thanks Shawn. We promise to stop editing it for, um, clarity -Edtrs]*

Really I do

DC COMICS

This publisher seems to be starting off the new year properly by giving us **JLA**, DC's best-selling title. Currently outselling virtually all of the X-titles, this book seems to be the catalyst that may spur the sales of DC's cornerstone superhero books.

Some people have let Grant Morrison's reputation for delving into all things weird scare them away from the "new" JLA—don't. I may be going out on a limb, but I'm fairly sure that Gran won't have Wonder Woman eating peyote and realizing that she's in a comic book.

Of course, if every comic was as much damn fu as John Byrnes's **Batman and Captain America** the reading world would be filled with glee. If you had trouble getting into Byrnes's recent work, this may very we be the book for you.

Batman fans should also pick up **The Long Halloween**, a classic in the making. This maxi-series is currently our best selling Batman title.

MARVEL COMICS

First, the good news: the Spider-Man titles have definitely picked up.

Now that we've gotten that out of the way, let's move along, shall we? In the oh-so-short span of time between writing last month's fairly positive year-in-review report and now, Marvel has managed to impress us with their latest marketing strategy—destroying the industry from within. We in the comic business refer to this as an "event."

"Event" stories are those that tend to attract attention because they feature some kind of continuity-altering plot twist much like Prof. X becoming Onslaught. "Events" sure make for some good storytelling, don't they kids? Not to be left out, somebody belonging to Marvel's wacky crack staff has decided to allow Karl Kessel (writer of **Daredevil**) the opportunity to pursue other projects. I suppose it just didn't look good having one title making all of those others look bad.

Well, the year is mighty young, and there is Marvel's stell record of alternating good months with bad to take into account, so it might even get better by the time you read

WHAT'S

this. Hopefully, Marvel's employees (those that are left) are making what we can only assume must be some pretty damn spectacular resolutions.

Perhaps the comic gods might even be listening. But we doubt it.

NINTENDO

Hey kids! Remember that shiny new entertainment device that was all the rage this Christmas? That's right! The new Nintendo 64 certainly was a big success! However, we're sure that those packed-phat-with-virtual-stuff cartridges won't take away any of our customers' disposable income. What kind of nut-case would rather fly a realistic snowspeeder through the legs of a walker when they could be reading something as compelling as **Captain America**? No sir, our industry has nothing to fear from those flash in the pan "video games."

Unfortunately, there is already some speculation that such an entertainment device might lead to the general shirking of responsibility, as evidenced in the drastic reduction of things like market report sizes.

Of course one could always resolve to not let such a thing happen again...until I've beaten Boba Fett, anyway

TOYS

The entire world was rocked by the recent announcement that Toys R Us is seceding from the union. Many pundits claim that they saw the move coming, for the retail chain had obviously outgrown its "bargain town" status as soon as they began printing their own currency.

The company cum sovereign nation is America's #1 source of the short-packed action figures, a fact that has many a speculator and trailer park denizen frightened. "America's the only place on the planet where a guy like me, a guy who doesn't have all of his teeth, smells bad, and is willing to kick a child in order to grab that last piece of giggling felt called Elmo, can make a mint in the after market," said one worried American.

An official Toys R Us spokesman, clad in a royal blue apron adorned with realistic looking plastic medals (they make great party favors!) issued a short statement earlier. "Hail Geoffrey," said the imperious looking seventeen year old

When asked what the ramifications of this move might be, agents of the FBI's Operation Toys R Them offered no comment.

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COMICS

As the hustle and bustle of the yuletide wear us down to a nub, here's the lowdown and high-ups in comics in Cincinnati.

Mid-Ohio has come and gone, and while the crowd was great, sales were sluggish. Roger Price did his usual nice job, but with Pittsburgh the week before and Christmas 3 1/2 weeks away, people were short with the doe-re-me.

70s Sales: **Star Wars** #107 (VG) $15, **Iron-Fist** #15 (Fine) $50; **Amazing Spidey #100** (Fine) $30.

Current: **Wolverine** #100 (NM) $7, **Gen13** and 14, $10; **X-Man** #1 (NM) $5; **Generation X** #1 $7, **Captain America** #444 $4.

Meanwhile...back at the ranch....

Marvel Comics sales are off by 20% from September. Spider-Man titles are selling at 30% off summertime levels. Overall Marvel has done a nice job with its 99¢ line. Heroes Reborn has done better than expected, but sales are starting to slip. Too many titles, way too many X-Men mini series. But the **Hulk** has shown the biggest drop. What happened? Peter David is trying, but the storyline that has been forced upon him is not what **Hulk** fans wanted. Drop 10 titles or punt, Marvel!

DC is stepping up in Sales. Again, too many titles. **Superman, Batman, Wonder Woman** (despite John Byrne) are leading the way. **DC-Marvel All Access** is a dud. No promotion + lame story line + no fan interest = 0 $ales. Drop 15 titles and others will improve, okay, DC?

For Image, even **Spawn** no longer excites. Fold up. Go back to Marvel and save them.

Dark Horse is a fine comic company. A real example for all others.

CARDS

Hey, Topps! Next **Star Wars** series, just send us packs filled with checklists and we'll imagine what a full set would be like. Duo Card did a great job with its **Wizard of Oz** set. Best set this year. **Babylon 5** was pretty good, as was **X-Files 3**. The new **Marvel Masterpieces** look fantastic, but the cost is holding people back. At $3.40 per pack (our cost), who can afford them?

OVERALL

Of course there are problems. But I'm encouraged whenever a new customer walks into our store with wide eyes and astonishment at what's available in comics today. We need to inform the general public of all the neat and cool stuff that we have to sell. Sure, there's a lot of trash. But walk into a K-Mart or Wal-Mart and see what percentage of new clothing catches your eye. National TV ads on *ER, Friends, Simpsons, Sabrina, X-Files, Star Trek,* and *Lois and Clark* are the quickest way to let the world know about us.

Diamond's locator service is fine, but it only works on current collectors, not new ones. How many kids would want a **Sabrina** comic book if one was advertised on the show? There are millions of *X-Files* watchers who have never heard of the comic. DC, Marvel, Dark Horse and other companies

can co-host infomercials featuring writers and artists of various comics. There has never been such variety in comics as there is today. But no one knows it but us.

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Last month I talked about adding some changes to my report. Here's one of the changes I had in mind:

I'm going to start reporting on certain comics under the heading of the studios that produce them, rather than the companies that publish them. This will be more apparent with the mainstream publishers as compared to the small press. For example, **Leave it to Chance** will be under Homage even though Image publishes it. In the meantime...

ACCLAIM COMICS

X-O Manowar #2 showed a lot more development in the storyline. While I believe this new series isn't quite as exciting as the previous series' early issues, I do think Mr. Waid will deliver in the long run. I received 40 copies and sold 30 in the first three weeks.

So far the only variants that any of our customers have been interested in were the copies shipped with **X-O** #1. These we sold at cover price. The only other variants we have received are to **Ninjak** #1 and **Shadowman** #1. I still have copies for each title going for cover price with no takers. This leads me to believe that even though a comic has a low print run, it still needs to be good for it to sell or, at least, it has to be part of the latest trend, e.g. "bad girl" variants. I personally would prefer, instead of the extra money going into producing the variants, that it go towards increasing the quality of the packaging.

CRUSADE COMICS

1111 (pronounced eleven eleven) sold a lot slower than I had anticipated. The art was done by Bernie Wrightson, the horror master himself. With that information in mind, I ordered 40 copies and have sold 17 in the first month. The inside of the comic had one page of prose and one page of black and white art on the opposite page. While the art looks great, I think it did not appeal to many of Crusade's regular customer base, which contributed to our low sales. (Of course, if I had ordered 25 copies I'd be writing about what a hit this book was!) I do appreciate how Crusade is trying to put diversity into their line-up, though. Keep it up, you guys!

DARK HORSE COMICS

Comic Book Vol. 2, #1, by Mike Fontanelli and John Kricfalusi just arrived at our stores. If you remember the *Ren & Stimpy* cartoon, then all you need to know is to go pick up this comic. If you do not remember, then I recommend this book for the deranged. (That's anyone who reads my report) It's full of good art and hilarious writing. Lee himself took a special interest in this title and told me to order big. We received 60 copies and have sold half in the first month. I think that this title will have a longer shelf life than the norm. Which is pretty much the standard for this particular publisher.

Body Bags is getting hotter with each issue! The latest issue, #3, sold out of 25 copies in the first two days. I still have had no luck getting reorders of #2. Worse yet, I still have been unable to read any copy of this series, as customers keep buying them too quickly. Therefore, my recommendation for this title is due to customer response, no personal experience.

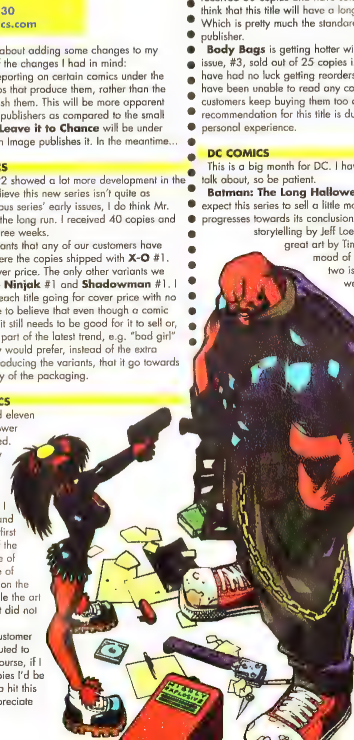
DC COMICS

This is a big month for DC. I have a lot of titles I want to talk about, so be patient.

Batman: The Long Halloween is very good, and I expect this series to sell a little more each month as it progresses towards its conclusion in October '97. Solid storytelling by Jeff Loeb, good suspense, and great art by Tim Sale which really fits the mood of the story. Both of the first two issues have been extremely well-packaged, and I think these early issues will be hard to find before too long. Issue #2 sold 50 out of 60 in the first week and sold out by the third week.

Batman/Captain America is one of the best DC/Marvel crossovers I have ever read. The whole package was extremely well put together. The art and writing were perfect. Not only were each of the characters treated with respect, they were also placed in a very believable situation that had the best ending possible. Mr. Byrne also took full advantage of this being an Elseworlds format. This is a must read. I received 90 copies and sold 80 in the first week at $5.95 each!

DC/Marvel: All Access #3 got to the fanboy lurking deep



ins de of me. The first issue of this mini-ser es was kinda fun since we got to see Superman and Spider-Man together again. The second issue was boring for me since it focused on Robin and Jubilee. But the third issue ended with the JLA telling the X-Men to let go of Batman! Sales are a little on the slow side at 30 out of 65 sold in the first two weeks.

I ordered a little light on **Superman's Metropolis**. This is another Elseworlds title. I ordered 35 copies and sold out in five days. I read it and thought it was okay. It was like reading a very surreal Superman story. The art was intriguing and our customers liked it, so you might want to look it over.

Thrillkiller #1 is another hit for DC. Dan Brereton's art is great—no surprise there. This is also an Elseworlds story, and Howard Chaykin (the writer) takes full advantage of the freedom this forum provides him. It retailed for $2.50 and is fully painted. Highest recommendation! I received 100 copies and sold 80 by the second week

GOOD COMICS

Tribe has found a new home with one of the newest publishers on the block. This title has been through a few publishers and has had a hard time establishing regular customers due to large gaps of time between issues. The art was very dark and hard to follow. Stroman and Johnson do have talent, but the packaging of this comic was fair to poor. I really think that quality packaging of a comic, a la Fantagraphics, will encourage customers of small press titles more than a flashy cover. Sales were 6 copies out of 12 in the first month.

HOMAGE COMICS

All of our copies of **Kurt Busiek's Astro City** #1 and 2 have completely sold out, and issue #3 is just as hot. But here's the interesting part: The first volume took three issues to build up its full momentum in sales. The second volume is doing exactly the same thing! Issues 1 & 2 sold well but were slow compared to the hotness that the first volume achieved. In other words, how could one series become so hot in its first volume and still take a couple of months to catch on with the second volume? So...let me try again. The same creative team is creating this comic. This title has consistent art and story-telling. It is realistic and full of fantasy at the same time. It can be enjoyed by superhero fans and small press fans. The previous volume is hard to find for the same reasons. Get it now or wait for the second trade paperback!

I ordered 95 copies of **Strangers in Paradise** Volume 3 #1. After 6 weeks of sales, there are only 10 left! Maybe I've been spoiled by the previous volumes, but I felt like this issue was meant to keep me quiet until the next issue. Kind of a "fill-in" issue.

KITCHEN SINK

Finally, another issue of **Xenozoic Tales**! I started reading this series at #11. What prompted me to pick up this issue is that I had just read all three of the trade paperback reprints and liked it so much that I continue to read it every time it comes out. Now, to be a fan of **Xenozoic Tales** you have to be very patient. Mark Schultz produces about one comic per year. Sometimes every other year. The latest issue is #14. And it was as good as its predecessors. Look up this issue and check out the artwork. You may find yourself looking for those trades I just read.

MARVEL

Iron Man is the biggest hit of the Heroes Reborn titles, though **The Fantastic Four** with Jim Lee art is great. But **Iron Man** is the hottest. At first the **FF** sold higher numbers, but as of issue four of each Heroes Reborn title, **Iron Man** has taken the lead. My current orders are in the 150 range for **Iron Man**, and I expect to reorder! **Captain America** and the **Avengers** are selling well at 80 copies apiece.

Spider-Man: Hobgoblin Lives is the latest Spider-Man mini-series. I liked it. I've always been a big fan of Roger Stern, and this latest story is one of his best. The art by Ron Frenz and George Perez was of high quality. It was reminiscent of the old Spidey style by Ditko or Romita, but has the modern coloring techniques to please the newer fans. This is one of those very few Marvel "sleeper" titles that occasionally pop up to remind us that Marvel still has potential. Anyway, sales were 40 out of 65 in the first week.

Marvel has been trying to recreate their success with the mini-series **Marvels** with a variety of high priced, square-bound comics. The latest is called **Code of Honor**, a four issue series that is told from a policeman's point of view regarding the Marvel Universe. I read it and thought it was pretty good. The art by Tristan Shane and Brad Parker has potential. Sales in the first week were slow. Out of 70 copies ordered only 35 sold. The obvious problem (besides the retail price of $5.95) was the cover—the design was good, but the lettering made it seemed crowdad. Also, the cover did not match the interior art, which gives the consumer the wrong impression and hurts sales. (I personally preferred the back cover, which, coincidentally, was painted by Tristan

Shane.)

The adaptation of *Star Trek: First Contact* sold well. I ordered 40 copies and sold out in two weeks. At first, I thought I might have under-ordered, but the initial fervor of the movie died quickly enough that the comic adaptation became old news fast, especially since this adaptation sold for $5.95! Two new Star Trek titles also just shipped from Marvel, and both did well. **Star Trek Unlimited** #1 sold 40 out of 55 in the first week, and **Star Trek: The Early Adventures** #1 sold 25 out of 40 in the first week.

SIRIUS

Crypt of Dawn #1 sold slowly at first but picked up speed toward the end of the four-week cycle. I ordered 70 copies, reordered 10, and presently have two left. This looks like a title to watch, and, as usual, Linsner's art is superb! I just wish we could see it on a regular basis!

SLAVE LABOR GRAPHICS

Johnny the Homicidal Maniac #6 sold exceptionally well. Out of 25 copies received we sold 18 in the first week! One of the things that I think helped this issue sell was that the cover was especially eye-catching. The other thing is that this comic is building in popularity, and this latest issue has been an example of the fans' support. Definitely for the fan of small press comics.

TOP COW

The Darkness #1 sold out in the first week. I knew that this book was going to be hot, so I ordered 150 copies. Out of this order, we received one alternative copy for every five copies ordered, giving us 30 copies. This was enough to distribute copies to all our subscribers and still have a few for the shelves at the cover price of $2.95 each. I like the idea of variant covers because I am a fan, but I find them cumbersome as a retailer. In our two stores, we have found that the best solution is to offer them to our subscribers first, then put them out for the walk-in consumer. Not only does this help increase our membership, but it also prevents complaints about the availability of the variant copies.

The first installment of the Devil's Reign crossover storyline between Top Cow and Marvel was **Weapon Zero/Silver Surfer** #1. This comic sold very well at 70 copies out of 85 in the first week. I read the comic and liked it enough to read the second chapter. I also enjoyed seeing the Silver Surfer drawn by Marc Silvestri. This storyline will be hot, so look for your copies now before they're too hard to find.

WARP GRAPHICS

Elfquest #6 sold out very quickly at 40 copies. I attribute this to the fact that Wendy Pini penciled the first few pages. I'd forgotten how good her art looks. Anyway, I reordered 10 copies and now only have a couple left.

FINAL COMMENTS

You may have noticed a lot of titles being reported on from the middle of November to the end of December. That's because **FAN** asked me to turn in the previous month's report a little early so as to accommodate the X-Mas rush. Next month will be a little smaller, but more up to date.

I just wanted to say thanks for all the responses that my report has been receiving! I wouldn't be here without you all. So keep writing in to me—it keeps me on my toes.

HIGH END MARKET REPORT

by Joe Mannarino

As we look forward into our new year, let's reflect on how 1996 ended.

GOLDEN AGE BOOKS:

The Golden Age market remains strong, with high grade or key books from DC still topping well-heeled collectors' lists. Superman has regained his position atop the realm of comics with Batman close behind. Interest continues to sway between these behemoths with release of more feature films in the horizon. Interestingly, low grade Golden Age, which has historically outperformed well, seems to have slowed a bit, making opportunities available for collectors. Dealers continue to report strong sales but have been becoming a bit uncomfortable as more collectors have procured many of the key books they have been looking for. New collectors have been stepping up slowly. The dramatic rise in prices is certainly a boon for new collectors as opportunity to purchase books. Titles such as **All Select**, **USA**, **All Flash**, and **Green Lantern** have become more attractive. Nevertheless, despite any consideration, Golden Age appears to be full-ahead, and it is still very tough to find fresh material. The recent Christie's sale featured one of the few offerings at a major auction, of the first from the Edgar Church (Mile High) collection of comics. **All-Star Comics** #7 realized $34,500—over three times guide and likely a record price for the book. We understand an **Action** #1 has recently passed hands for over six figures and a restored **Superman** #1 has sold. Other sales include: **Action** #1 (Good/Very Good, $45,000; **Detective** #1 restored Fine, $29,000; Kansas City copy of **Batman** #1, Very Fine, $35,000; Mile High copy of **All Star** #8, Near Mint, $8,300.

SILVER AGE COMICS:

As seems obvious by the results of the recent Christie's auction, the Silver Age market remains very strong for fresh, high grade material among knowledgeable collectors. Evidence of the downturn in the new comic market finally seemed to manifest itself in some back issues. In past years, sales of restored or mid-grade Marvels priced at the very good/fine range were brisk as current readers looked to fill in the key books with solid copies, which did not have to be the stratosphere of price or condition. With the current decline of readers, this segment of the market has withdrawn. There seems little doubt that it should bounce back when we ride out this

GOLDEN AGE ART:

Aside from extreme interest in **Superman** and **Batman**, this segment of the market has yet to really take off. With a lack of material available, collectors have not really explored Golden Age art. The historical significance is undeniable. The scrappy quality of much of this early work was, of course, the predecessor of the slicker, more realistic art of the Silver Age and of today. Perhaps as more collectors continue to explore the roots of comics, they will come to better appreciate the rarity and significance of this enchanting era.

SILVER AGE ART:

The market for Marvel art has adjusted from where it was just two years ago. In past years, few examples became available to the average collector. As pieces came to market, they were quickly scooped up with little regard as to content and significance. As prices have risen, more lower pages have become available, and collectors have become more selective. The result is that better examples realize a premium price, while the prices for average or below average pages have dipped.

STRIP ART

The market for newspaper comic strip art is the strongest that it has been in years. In the past, a handful of collectors dominated the market, focusing on Raymond, Foster and Herriman, therefore pushing prices to lofty levels. When one or two of these major players departed, the market followed. Today there is a broader base of collectors with interest in many features and artists. While the prices for Raymond and Foster have not returned to those heady days, artists such as McCoy, Schulz, Herriman, Gould, Gottfredson, Hogarth, Segar, and a dozen more are very much in demand. In fact, Schulz and Herriman have never been hotter and are very much liquid assets. Recent sales include: A 1935 **Flash Gordon** sold in the twenty thousand dollar range, and in a large deal, classic **Dick Tracy** Sunday pages changed hands. One of the Sundays is one of only two known examples from The Blank sequence from late 1937. The Blank is considered the first of Gould's grotesque villains. The page sold for over $5,000. The second, from 1947, is a prime example, featuring influences, it brought $7,000.

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

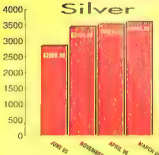
GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective, and knowing what characters to look for. The Overstreet Price Guide published in this magazine shows the Near Mint (NM) price only. For an expanded list and definition of grades, see the Overstreet Comic Book Price Guide. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in Original Unrestored Condition. Restored books must be described as such for an expanded definition

NEAR MINT (NM)

Nearly Perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

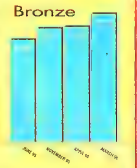
BOOKS ON THE MOVE



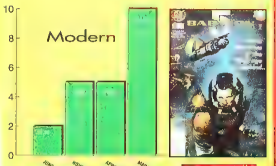
When it comes to this book, all wer can say is "Long Live The Legion!"

Adventure Comics #247

Incredible Hulk #181



Great book! Great story! Great investment!



The breakfast performance of this book has sent Babylon 5 #1 spiralling to the stars! The skies the limit on this hot comic.

Babylon 5 #1

Contact us online at: PriceFAN @ aol.com

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405-Eclipso app. The Atom begins 13.00
426-436, 438, 439, 432-1st SA
Varnor 7.00
437, 443(1/20 pg. giant) 12.00
440, 441 440-1st Grell art on Green Arrow,
441 Grell a 5.00
442, 444-449 449 484-40th anv. issue 3.50
500 Superman life story (10/81) 5.00
501-551, 554-582 521 1st app. Vixen 2.50
552, 553 Accurate Manr/Jaxons
(2 & 3/84) 4.00
583-Alan Moores scripts 10.00
584-Byrne-a begins; New Teen Titans app 2.00
585-599 598-1st app. Checkmate 1.50
600-of 52, 84 pgs.) 3.50
601-643 (1-50, 52 pgs.) 611-614
Catwoman 643-Perez-p/s/w begin 1.75
644 649, 653 661, 663-666 669-673,
675-679 640-Death of last Luthor
679-Year 1 00+ 1.25
674-Bizarro Supergirl 2.75
650-51 (G, 52 pgs.) Lobo cameo 1.75
652-Superman reveals ID to Lois Lane 5.50
667-(1.75, 52 pgs.) 2.50
680-682 ..... 1.50
683-Doomsday comes 5.00
683-Zero & 3rd printings 1.50
684-Doomsday battle issue 5.00
685, 686-Funeral for A Friend issues, Superman-c/story app. 2.25
685-2nd & 3rd printings 1.25
687-(1.95)-Collector's Ed., w/die-cut-c 2.50
687 (1.50)-newsstand Ed., w/wax-paper-c 2.00
688-699, 701-703-(1.50) 688-Guy Gardner-c/by 699 Bizarro-c/story
703-(99¢)-Zero Hour 1.50
693-(2.50) Variant Ed. embossed-c 2.50
700-(2.95, 68 pgs.) Fall of Metropolis-p 3.00
700-Platinum 8.00
0,704 709 0-(1.90/$4) 704-(1.95) 1.50
710-729 710-Begin 1.95-c, 714-Joker app.
718-Batman-c/app. 720-2nd print 721-
Mr. Mxyzptlk app. 723 Johnson-c,
Brainiac vs. Superman. 727 Final Night 2.00
730-Lois breaks off engagement 2.00
Annual 1 (87)-Arthur Adams-c, Batman
app. 6.00
Annual 2 (88), 1 (93) Pierce/a 2.00
Annual 3 (91), 2 (00, 68 pgs.) 3.00
Annual 4, 5 (92-93) 93, 2 (5, 68 pgs.) 2.50
Annual 6 (94, 2 95) Elsewolds story 3.00
Annual 7 (95, 3 99) Year One story 4.00
Annual 8 (96, 2 95) "Legends of the Dead
Earth", Bizarro-c/s 3.00

AUTHAY YIHL
Oct, 1994-Present
(2.50/2.75 B&W quarterly)
Slave Labor
1-3 (2.50) 2.50
4 9 (2.75) 2.75

ADAM-12
Dec, 1975-No. 10, Feb, 1976
(Photo covers)
Gold Key
1 ..... 55.00
2-10 ..... 20.00

ADDAMS FAMILY
Oct, 1974-No. 3 Apr, 1975
(Hanna-Barbera)
Gold Key
1 ..... 65.00
2, 3 ..... 30.00

A DESTANT SOL
Aug, 1987/Mar 1989 (6.95/12.95)
Samurai/Eclipse
nn(6.95) "Immigrant Song" w/new material 7.00
nn(12.95) 1989 w/new material 13.00

A DESTANT SOL
June, 1991-Present
11.75/2.50/2.95, SWP
Area Press/Image Comics
1-9 ..... 2.50
9-12-9 Begin 2.50-c 3.00
13-16 13 Begin 2.95-c, 14-sketchbook
15 Image issue 3.00

ADVENTURE COMICS
No. 200, May, 1954-No. 503, Sept, 1983
National Periodicals/DC Comics
200 ..... 385.00
201 208 ..... 215.00
209-Origin Green Arrow 265.00
210-1st app. Krypto (Superdog)-c/by
(3/59) 2,500.00
211 213, 215-220 220-Krypto app. 2
212-Krypto 1,100.00
214 2nd app. Krypto 325.00
221 246 ..... 175.00
247-1st app. Legion Of Super Heroes 3,600.00
248-252, 254, 255 Green Arrow in all 135.00
253 Superboy/Robin first meet 190.00
256-Origin Green Arrow by Kirby 225.00
257-259 ..... 125.00
260 1st Silver Age origin of Aquaman (5/59) 565.00
261-265, 268, 270 ..... 90.00
266 (11/59) Aquaman origin (origin 1st
app.) not same as later character 95.00
267-2nd Legion Of Super-Heroes (12/59) 700.00
269-Intro Aqualad (2/60) 190.00
271-Origin Luthor retold 200.00
272-274, 276-281, 284, 287-
289 276-3rd Metallo 288-Bizarro-c 75.00
275-Origin Superman/Batman team retold 165.00
282 5th Legion app., intro/origin Starboy 140.00
283-Intro Phantom Zone 155.00
285-1st tales of Bizarro World story in Adv
Comics #317 ..... 115.00
286-1st Bizarro Mxyzptlk, Bizarro-c 105.00
290-8th Legion app.; last 10¢ issue 140.00
291, 292, 295-298 295-Bizarro-c 55.00
293, 294 293 13th Legion app.; 1st Bizarro
Luthor 294 1st Bizarro M. Monroe, Pres
Kennedy 90.00
299-1st Gold Kryptonite (6/63) 250.00
300-Legion series begins (9/63) 250.00
306-310 1st Legion of Substitute Heroes 60.00
311-320 316-Origins & powers of Legion 50.00
321-Intro Time Trapper 45.00
322-330 327-Intro Lone Wolf in Legion 38.00
331-340 340-Intro Camputs in Legion 30.00
341 Triplicate Girl becomes Duo Damsel 26.00
342-351 346 Intro Karate Kid 16.00
352, 354-360 ..... 11.00
353-Death of Ferris Lied in Legion 25.00
361 364, 366, 368-370 ..... 10.00
365, 367, 371, 372- 371-Intro Chemical King 10.00
373, 374, 376-380 380-Last Legion of Super-Heroes 9.00
379-Intro Quantum Queen & Wanderers 10.00
381 Supergirl begins (1st full length story, 6/69) 30.00
382-389, 391-400 ..... 6.00
390, 403-(80 pg. giants G-69 & G-81) 7.50
401, 402, 404 410, 409, 410-(52 pgs.) 5.00
411, 413, 418, 419, 421 411-415, 417-420-(52 pgs.) 1.50
412-Origin/1st Animal Man/Str Adv. #180 ..... 5.00
414-r/2nd Animal Man/Str Adv. #184 ..... 3.00
415, 420-Animal Man-r/Str Adv #190, 195 ..... 2.00
416-Giant DC 100 Pg. Super Spec. #10, G/A-r 2.50
417-Vigilante; Presents Shining Knight-r 2.00
421-424, 426-last Supergirl in Adv. 1.50
425-New look begins (change to adventures) 2.00
426-427, 441 458 ..... 2.00
428-1st app. Black Orchid (6 7/73), 10.00
429, 430-Black Orchid-c/stories 6.00
431-Spectre stories 8.00
437-440 Spectre stories 3.00
459, 460-New Gods/Darkseid story concludes from New Gods #19 (46/59 deted 9-10/78) w/o missing a month 10.00
461, 462, 468 gen.) Death of Sentt II Batman 5.00
463-466 (1.00, 68 pgs.) 1.50
467-Starman by Dirks, Plastic Man begin 12.00
468 490 Last new-size issue 1.25
491 499 491 100 pg. digests begin 1.50
500-All Legion reprints 2.00
501-503 Golden Age reprints 1.50

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May 1953-No. 107,
Feb-Mar, 1968
National Periodical Publications
32-40 32-1st code approved issue 75.00
41-50 ..... 60.00
51 70 ..... 42.00
71-93, 85 105 95-1st monster issue (11/65) 22.00
94-Aquaman cameo 27.00
95-106 1979-Monster stories by H. Adams-r/s 36.00

ADVENTURES OF CAPTAIN AMERICA
Sept, 1991-No. 4, Jan, 1992
(4.95, color, limited series)
Marvel Comics
1-4-Nicieza/Wieringo-c (1-3) 5.00

ADVENTURES OF CYCLOPS AND PHOENIX
Late Jan 1994/Jan 1994
ADVENTURES OF THE X-MEN
May, 1996-No. 4, Aug, 1996
(2.95, color, mini-series)
Marvel Comics
1-Characters from X-Men 5.00
2-4 ..... 4.50
1PR (4.95) #1 4 ..... 15.00

ADVENTURES OF JERRY LEWIS, THE
Oct, 1957-Sept, 1971
(Adv. of Dean Martin & Jerry Lewis #1-45)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications
41-60 ..... 40.00
61-80 68, 74-Photo-c 30.00
81 91, 93-96, 98-100 89-Bob Hope app. 15.00
97-Dick Sprang-c 18.00
98-Superman cameo 25.00
107-Batman/Robin x-over, Joker-c/story 35.00
101, 103, 104-Neal Adams-c/a 30.00
102-Beatles app. H. Adams-c/a 35.00
105-Superman x-over 22.00
106-111, 113-116 ..... 12.00
112-Batman x-over 22.00
117-Wonder Woman x-over 13.00
118-124 ..... 6.00

ADVENTURES OF SPIDER-MAN
Apr, 1996-Present (99¢, color)
Marvel Comics
1-Retold origin, unmasked series 1.00

ADVENTURES OF SUPERMAN
Jun, 1987-Present
DC Comics
424 ..... 2.25
425-449 449-Invasion 2.00
450-462 ..... 1.75
463-Superman/Flash x-o 3.00
464-old-c/app. pre-zero-hour, all-c 2.00
465-479 481 491 491 (size 51 100+) 1.25
480 (1.75, 52 pgs.) 2.00
481-490 ..... 1.50
496-Doomsday cameo 3.00

KEY HOT COLD

#70 .497-2nd printings 1.25
#71 Doomsday battle issue 3.00
#80 .499-Forerunner & friend, hologram app 3.00
#82 2nd & 3rd printings 1.25
#50-1 (2-95, 68 pgs.) Collector's Ed. w/card 3.25
#50-1-2 (2-50, 68 pgs.) Reg. Ed. w/different pc 2.75
00 Platinum Edition 20.00
SC-1 #1 Collector's Ed. w/die-cut pc 2.00
#1 (1.50-Regular Ed. w/mini-poster, 6-16 ..... 1.50
Swamp Kid/Jay 2.50
617 .508 Challengers of the Unknown 510-Swamp Kid/Jay 517 (9/94) Zero Hour 1.50
(2.50) Holo-graphic foil-c ed 2.50
(1.50/2.50) Gold-sign. 2.25
#1 (3.95 2 00)-Armageddon 2001 ..... 2.25
Annual 4 (92, 2.50-Day Gardner/ color/diary 2.75
#1 (2.50) 2 (2.50)-Bloodlines 2.75
#1 (2.95, 68 pgs.) Fireworks 3.00
#1 (2.95, 3.95) Year One story 4.00
#1 (2.95, 2.95) "Legends of the Dead ers" 3.00

ADVENTURES OF THE MASK
nr. 1996-Present (2.50, color) ...ero-one Comics
#1 based on cartoon 2.50

ADVENTURES OF THE NEWMEN (formerly NEWMEN #1-21)
Nov. 1996-Present (2.50, color)
ero-one Press
2 .....2.50

ADVENTURES OF THE X-MEN, THE
Apr. 1996-Present (99¢, color)
ero-one Comics
#1 based on TV show X-Spider-Man/ ook 1.00

ADVENTURES ON THE PLANET OF THE APES
Oct. 1975 - No. 11 Dec. 1976
Marvel Comics Group
#1 Rise of the Apes is a color; ...Forbidden City 4.00
#5 ..... 2.50
6-11 ..... 2.00

AGENT THREE-ZERO
Sept. 1992 (3.95, color, one-shot)
Comicsmith, Inc
Introduced w/Hamid & mini-poster; Portrait/a (1st work) 4.00

AGE OF APOCALYPSE: THE CHOSEN
Apr. 1995 (2.50, color, one-shot)
Marvel Comics
1 Wraparound c 3.50

AGE OF HEROES, THE
May 1995 (2.95, B&W)
Mushroom Comics
#1 cardstock/3 logo/way-o 3.00

AGE OF INNOCENCE: THE BIRTH OF IRON MAN
Feb. 1996 (2.50, color, one-shot)
Marvel Comics
1 ...new origin of Tony Stark 2.50

AKIKO ON THE PLANET SKOO
Dec. 1995-Present (2.50/2.95 B&W) Simus
1-(2.95) gatefold c; C-Hoy-a/a 7.00
1-9 (2.50) Collector's e 3.00

AKIRA
Sept. 1988-No. 38, Dec. 1995 (2.50/2.95/6.95 issues, deluxe)
Epic Comics
1 ..... 20.00
1, 2-2nd printings 4.00
2-5 ..... 8.00
6-16 ..... 6.00
17-23, 17-Bagus 2.95-c 5.00
24-38 (6.95) 37-Storm backup; Gibbons w/Storm pc-pgs. 38-Moebius, Allred, Bisley, Sim, Bonvillain, Van Fleet, O'Neil, Madureira-pinups 7.00

ALIENS, THE
Sept-Dec. 1967, No. 2, May. 1982
Gold Key
1-Reprints from Magnus #1,2,4-6; all by Russ Manning 15.00
2-Some contents in #1 ..... 4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
May. 1988 No. 6, July. 1989 (1.95, B&W mini-series)
1-1st appearance Aliens in comics 25.00
1-Second printing 5.00
1-Third - Sixth printings 2.00
2 ..... 10.00
2-Second printing 3.00
2-Third printing 2.00
3 ..... 7.00
4 ..... 5.00
5, 6 ..... 3.50
2-6: 2nd printings 2.00
Aliens Mini Comic 1 (2/89, sold*) included in Aliens Portfolio 8.00
Aliens Platinum Edition (See Dark Horse Presents .) 10.00

ALIENS
Aug. 1989-No. 4, 1990 (2.25, color, mini-series)
V2 #1 ..... 8.00
V2 #1-2nd printing (90, 2.25) 2.25
2-4 ..... 5.00

ALIEN 3
June, 1992-No. 3, Aug. 1992 (2.50, color, mini-series)
1-3-Dyslexin painted c 2.50

...BERSERKERS
Jan. 1993-No. 4, Apr. 1993 (2.50, color, limited series)
1-4 ..... 2.50

...COLONIAL MARINES
Jan.1993-No. 10, July. 1994 (2.50, color, limited series)
1 ..... 2.50

...EARTH ANGST
Aug. 1994 (2.95, cover, one-shot on Aliens-Earth story, wraparound c 3.00

...EARTH WAR
June, 1990-No. 4, Oct. 1990 (2.50, color, limited series)
1-Stan Kaitkofsky/ill all 8.00
1-2nd print 2.50
2 ..... 7.00
3, 4 ..... 5.00

...GENOCIDE
Nov 1991-No. 4 Feb. 1992 (2.50, color, mini-series)
1-4-Sycamin painted c; 4-wraparound c; pull-out poster 2.50

...HIVE
Feb. 1992-No. 4, May. 1992 (2.50, color, mini-series)
1-4 Kelley scenes c/a in all 2.50

...LABYRINTH
Sept. 1993-No 4, Jan. 1994 (2.50, color, mini-series)
1-4 Sycamin painted c 2.50

...LOVECRAFT
Dec. 1996 (2.95, color, one-shot

...MONDO HEAT
Feb. 1996 (2.50, color, one-shot)
nn 2.50

...MONDO PEST
Apr. 1995 (2.95, color, one-shot, 44 pgs.) nn-Clark Horse Comics #22-24 ..... 3.00

...MUSIC OF THE SPEARS
Jan. 1996-No 4, Apr. 1996 (2.50, color, limited series)
1-4 ..... 2.50

...PREDATOR: THE DEADLIEST OF THE SPECIES
July. 1993-No 13, Aug. 1995 (2.50, color, limited series)
1 ..... 4.00
2-13-Dalton painted c. 1-3-Grace p 2.50
1-Enhanced Ed (platinum ed. no price/no ads 20.00

...ROGUE
Apr. 1993-No 4, July. 1993 (2.50, color, mini-series)
1-4 ..... 2.50

...SACRIFICE

Advs. of the Newmen #22

...SALVATION
Nov. 1993 (4.95, color, one-shot)
nn-Di Giblens script 5.00

...STRONGHOLD
May. 1994-No 4, Sept. 1994 (2.50, color, mini-series)
1-4 ..... 2.50

...VS. PREDATOR (SEE DARK HORSE PRESENTS #34)
June, 1990-No. 4, Dec. 1990 (2.50, color, mini-series)
0 (7/90, 1.95, B&W)-DHP-DHP-34-36 ..... 12.00
1 ..... 10.00
1-2nd printing 2.50
2, 3 ..... 8.00
4-Batman painted c 2.50

...VS. PREDATOR: BOOGIY
Jan. 1996 (2.50, color, one-shot)
nn-painted c 2.50

...VS. PREDATOR: DUEL
Mar. 1995-No 4, Apr. 1995 (2.50, color, limited series)
1-2 ..... 2.50

...VS. PREDATOR: WAR
May. 1995-Aug. 1995 (2.50, color, limited series)
0-4 ..... 2.50

ALIEN WORLDS
Dec. 1982-No 9, Jan. 1985
Pacific Comics/Eclipse
1 ..... 1.50
2-9: 2, 4-Dave Stevens c/a
3-D #1-Art Adams 1st pub. art 3.00

ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept. 1952-No 117, Sept-Oct. 1966
National Periodical Publications
127 (1952) 425.00
128 (1952) 425.00
2 (12-1/52-53)-5 ..... 365.00
6-10 ..... 250.00
11-18: Last pre-code issue 225.00
19-28 ..... 155.00
29, 30, 32-Wood c 165.00
31, 33-40 ..... 130.00
41-50 ..... 105.00
51-66 ..... 80.00
67-1st app. Gunner & Sarge 220.00
68-70 ..... 80.00
71-80 ..... 50.00
81, 83-88 68-last 104 issues 45.00

ALPHA KORPS
Sept. 1996-Present (2.50 color, limited series)
Diversity Comics
1-origin/1st app 2.50

ALPHA FLIGHT
Aug. 1983-No 130 Mar. 1994
(#52 as one direct sale)
Marvel Comics Group
1-(52 pgs.)-Byrne o/ begins, Wolverine 2.00
2-12: 12-Double size 1.50
13-Wolverine app. 2.50
14-16: 16-Wolverine app. 1.25
17-X-Men x-over, Wolverine cameo 2.00
18-28, Last Byrne issues 1.25
29-32, 35-49: 29-Portacio-c begins 1.00
33,34-Wolverine app. 34-Origin retold 1.00
50-Double size 1.50
51-Jim Lee's 1st work at Marvel 5.00
52, 53-Wolverine; 53-Jim Portacio-c 2.50
54, 63, 64-No Jim Lee art 1.00
55-69-Jim Lee art(p) 2.50
66-74, 76-86: 74-Wolverine, Spider Man 1.25
75-(1.95, 52 pgs.) 2.50
87-90-Wolverine app.; Jim Lee-c 3.00
91-99, 101-105, 107-119, 121-129 ..... 1.50
100-(2.50)-Holograph w/poster 2.50
106-Trial printing 1.25
100-(2.50)-Holograph w/poster 2.50
130-(2.25, 52 pgs.) 2.25
Annual 1 (89/86, 1.25) 1.25
Annual 2 (12/88, 1.25) 1.25
Special V2#1 (6/92, 2.50)-Wolverine-c/ story 2.50

AMALGAM AGE OF COMICS, THE: THE DC COMICS COLLECTION
1996 (12.95 color, trade paperback)
nn-Alexander, Bissette, Davis-Charnaghie, JK, Legends of the Dark Claw & Super Soldier 13.00

AMAZING ADULT FANTASY
No 7, Dec. 1961-No 14, July. 1962
Marvel Comics Group (Atlas)
7 Ditko/c-/a-in all 525.00
8 Jun 104 cuse 420.00
9-13 ..... 375.00
14-Final Apokolypse 450.00

AMAZING ADVENTURES
June, 1961-No. 6, Nov. 1961
Marvel Comics Group (Atlas)
1-Origin Dr Droom (1st Marvel Super-Hero) Ditko & Kirby art in all, Kirby monster c-1-6 ..... 10000.00
2 ..... 450.00
3-6: 6-last Dr. Droom 385.00

FACT
The Justice Society of America (JSA) was the very first superhero team to appear.

AMAZING ADVENTURES
Aug. 1970-No. 38, Feb. 1976
Marvel Comics
1-Origin Dr Droom (1st Marvel Super-Hero) Ditko & Kirby art in all, Kirby monster c-1-6 ..... 10000.00
2 ..... 450.00
3-6: 6-last Dr. Droom 385.00

AMAZING ADVENTURES
June, 1961-No. 6, Nov. 1961
Marvel Comics Group (Atlas)
1-Origin Dr Droom (1st Marvel Super-Hero) Ditko & Kirby art in all, Kirby monster c-1-6 ..... 10000.00
2 ..... 450.00
3-6: 6-last Dr. Droom 385.00

AMAZING ADVENTURES 75.0
Aug, 1970 No. 59 Nov, 1976
Marvel Comics Group
1 Inhumans (by K.Jby w/ 4, ends #108 & Black Widow (ends #8) double feature begins 30.00
2-4 ..... 10.00
5-8 Neal Adams c 18.00
9, 10-Negative age 10.00
11 Man-Beast begins
(1st app.), ends #17 ..... 40.00
12-17 13-Brotherhood of Evil Mutants app 10.00
18 1st app. Killraven, N. Adams c 10.00
19-39 ..... 5.00

AMAZING FANTASY 1620.0
No. 15, Aug 1962 (Sept 1962 in indicia)
Marvel Comics Group (AMI)
15-Origin & 1st app. Spider-Man by Ditko (11 pgs.); 1st app. Aunt May & Uncle Ben, Kathy/Dikko (5 pgs.)
GD FN NM
1750.00 5500.00 26,000.00

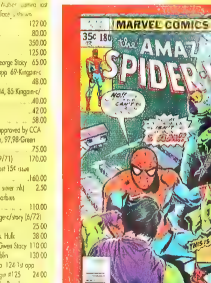
AMAZING FANTASY
No. 16, Dec. 1995 No. 18, Mar. 1996
(3.95 cover)
Marvel Comics
16-18-Scenic-/Paul Lee-c; Spider-Man app. 4.00

AMAZING SCARLET SPIDER
Nov. 1995 No. 2, Jan. 1995 (1.95, color)
Marvel Comics
1,2-replaces "Amazing Spider-Man" 2.00

AMAZING SPIDER MAN, THE
Mar, 1963 Sept 1995, Jan. 1995-Present
Marvel Comics Group
1 Origin retold; Ditko c/a-#1 3R, Kathy/Dikko, 1st Fantastic Four x-over (w/s-FF #12 ca 1st Mental x-over)
GD FN NM
1000.00 3600.00 18300.00
1 (Golden Records Reprint) 160.00
(with Golden Records (1966) 275.00
2-5 1st app. The Vulture 250.00
3-1st app. Doc Octopus 1865.00
4-Origin & 1st app. The Sandman 1500.00
5-Dr. Doom app. 1300.00
6-1st app. Lizard 975.00
7, 8, 10 Ditko/FF backup story 700.00
9-Origin & 1st app. Electro 765.00
11, 12 1Dec. Octopus unmasks; Spidey-c/story 430.00
13-1st app. Mysterio 525.00
14-1st app. the Green Goblin (Norman Osborn), Ditko c-cover 1300.00
15-1st app. Sinister Six Hunter 1st member of Mary Jane Watson (last shown) 425.00
16-1st Daredevil x-over (w/Foster c/Colan p) 275.00
17-2nd app. Green Goblin (c/sty) 500.00
18-1st app. Ned Leeds (later Hobgoblin) 230.00
19-Sandman app. 260.00
20-1st app. & origin The Scorpion 215.00
21-2nd app. The Beetle (see St. Tales#123) 210.00
22-1st app. Princess Python 190.00
23-3rd app. Green Goblin (c/sty) 200.00
24-Origin Green Goblin 275.00
25-1st app. Mary Jane Watson (cameo) (face not shown, but introduced as Mary Jane) 2,600.00
26-4th app. Green Goblin; 1st Crime Master 230.00
27-5th app. Green Goblin 215.00
28-Origin/1st app. Molten Man 300.00
29, 30 ..... 140.00
31-38 31 Intro Harry Osborn (later becomes 2nd Gr. Goblin), Green Story, & Prof. Warren 38-last Ditko issue, 2nd app. Mary Jane Watson (cameo, face not shown, 1966) 135.00
39-Green Goblin/c/story, id revealed

292 283 286 1st Punisher 274 Zeitgeist (Son of Vengeance) app. 279 Jack O'Lantern c-story 282 X-Factor x-over

328-Hulk app., last Hobgoblin c 12.00
330, 331 Punisher app. 4.00
332, 333 Venom c/story 10.00



Amazing Spider-Man #180

293 2nd app. Punx, Hobgoblin cameo 8.00
298 Hobgoblin app. (minor) 14.00
345-1st app. Carnage (Cletus Kasady) 15.00
346 1st app. Cletus Kasady (Carnage) 12.00
347, 349, 351, 359 Spidey 2099 #1, 2 2.50
350-(1.50, 52 pgs.)-Origin retold 3.00
360-Carnage cameo 9.00
361-Intro Carnage 20.00
362-2nd printing, s/var-c 2.00
363, 383 Carnage & Venom c/story 2.00
364 2099 crossover 2.00
366, 366-374, 376, 387, 393-Venom back up, 1st app. Venom/Eddie Brock 10.00
375 Cardiac app. 2/98-Maximum Carnage, part 3 381, 382-Web app. 383-The Jury app. 384-Venom/Carnage c/story 3.00
376-(1.95)-Silver holograph cmc, pull-out poster, 1st app Spider-Man 2099 5.00
377,3-(1.95)-Hale-p/s/c-V. Venom c/story 4.00
388-(2.25, 68 pgs.)-Newsstand Edition 3.00
Hobgoblin Mephisto (aka 'Cl'antern') becomes new Hobgoblin 24.00
390-392 ..... 4.00
393, 394-Parts 2 & 3 of Kraven story 7.00
395-397 ..... 6.00
398-Todd McFarlane/c/a begins (3/88), 1st app. (cameo) Eddie Brock who becomes Venom (w/ in costume) 90.00
399-1st app. Hobgoblin (Ned Leeds) (2/88) (w/Tamaso and cohort) 50.00
400-Without fanfare 25.00
401-Todd Hoggoblin's Spidey outfit (2nd app.) 45.00
240-243, 246 248 241-Origin Vulture
244-Hobgoblin comes (2nd app.) 0.00
245-Sally Donovan w/Hobgoblin powers
Barbie Spider-Man (10/83) Hobgoblin/c cameo (4th app.) 12.00
249-251 Hobgoblin/Spidey battle storyline
252, 257, 259, 260 Hobgoblin app. 16.00
253-1st app. The Rose 7.00
254-black Cloaktern app. 7.00
255, 256, 263, 264, 266-274, 277 280

AMAZING SPIDER-MAN SUPER SPECIAL
Aug, 1995 (3.95, color, one-shot)
Marvel Comics
1-Flip book 4.00

AMAZING SPIDER-MAN, THE
Mar. 1995-No. 4 July, 1995 (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 ..... 4.00

AMAZON
Apr, 1990 (1.95, color)
DC Comics
1-"Amazon Comics" Byrne c/s/a 2.00

AMAZON WOMAN
Feb, 1996 No. 4, May, 1996 (2.95, B&W, limited series, mature readers)
FantaCo
1-4 Tom Simonton c/a/c 3.00

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb, 1996 No. 5, June, 1996 (1.95, color, limited series)
DC Comics/Vertigo
1-5 ..... 2.00

AMERICAN SPLENDOR (Frank Horne)
Dec, 1976 (30¢, B&W, one-shot)
COMIC-CON COMICS
Aug, 1996 (2.95, B&W, one-shot)

297-(2.25) Flip book w/Ultimate Spider-Man 2.25
400-(2.95) Death of Aunt May-Double-c 3.00
400-(2.95) Death of Aunt May-Double-c; embossed 6.00
400 Collector's Ed.-Wrapper 17.00
400-(2.95) variant c; polybagged w/ cassette 3.00
Annual 1-('64) 1st Sinister Six, new 41 pg. 475.00
Annual 2 ('68) New Doctor Strange by Englehart 120.00
Special 2 ('81) (68¢)
Avengers vs Hulk x-over 85.00
Special 4 ('87,'87)
Spidey battles Human Torch (new 41 pg. story) 80.00
Special 5-('87, '88) Peter Parker's parents; New 40 pg. Rot Skull story 75.00
Special 6-('88) 68 pg. Sinister Six story from Annual #1 ..... 28.00
Special 7-('87-'92)-All reprints 28.00
Special 8 ('92)-(1.95)-All reprints 28.00
King Size 9-('91)-(1.95)-r/Spec. Spider-Man magazine (Green Goblin c/story, 40 pgs re-edited from orig. 58 pgs) 28.00
Annual 10-13 ('89-'92) All scarce, 13-Byrne/c 8.00
Annual 14 ('88)-Mile-c/a 9.00
Annual 15 ('91)-Punisher app., Miller-c/a 18.00
Annual 16 ('89) 68 pg. 7.00
Annual 21 ('87)-Wedding issue, Annie's dies 10.00
Annual 22 ('88)-Evolutionary War 6.00
Annual 23 ('89)-Atlantis Attacks, Eaton c/a 5.00
Annual 24 ('90, 2.00) 4.00
Annual 25 ('91, 2.00)-1st solo Venom story 10.00
Annual 26 ('92, 2.25)-New Warriors c/ story, Venom solo story (part 1 of Spider-Trilogy) 5.00
-Silver Age 7.00
Annual 27 ('93, 2.95)-Polybagged w/card, 1st app. Annex 3.00
Annual 28 ('94, 2.95, 68 pgs.)-New Warriors app. 3.00
'96-('95) 3.00
Giveaways: See Chromestar Price Guide listings.

AMAZING SPIDER-MAN SUPER SPECIAL
Apr. 1995 (3.95, color, one-shot)
Marvel Comics
1-Flip book 4.00

AMAZING SPIDER-MAN, THE
Mar. 1995-No. 4 July, 1995 (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 5.00
2-4 ..... 4.00

AMAZON
Apr, 1990 (1.95, color)
DC Comics
1-"Amazon Comics" Byrne c/s/a 2.00

AMAZON WOMAN
Feb, 1996 No. 4, May, 1996 (2.95, B&W, limited series, mature readers)
FantaCo
1-4 Tom Simonton c/a/c 3.00

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb, 1996 No. 5, June, 1996 (1.95, color, limited series)
DC Comics/Vertigo
1-5 ..... 2.00

AMERICAN SPLENDOR (Frank Horne)
Dec, 1976 (30¢, B&W, one-shot)
COMIC-CON COMICS
Aug, 1996 (2.95, B&W, one-shot)

KEY HOT COLD

- Fellows.....3.00
- SPECIAL: A STEP OUT OF THE NEST
- 1 1994 (2.95, B&W, one-shot)
- Fisherman.....3.00
- WINDMILL
- Sept. 1995-No. 2, Oct. 1995 (2.95, B&W, limited series)
- 2 Pillars.....4.00

AMERICA'S BEST TV COMICS
- Jul. Classic Issue, (68 pgs., 2.95, one-shot)
American Broadcasting Company
- 1 Fantastic Four, Casper, Amazing Spider-Man.....70.00

ANGELA
- Nov. 1994 - Present (2.95, color)
Image Comics/Todd McFarlane Productions
- 1 Person in Crossfire vs. Spawn app.....14.00
- 2 Gaiman/Capullo.....10.00
- 3 Alice Eaton Parker, Spawn app.....7.00
- 4 Eaton-Angelic.....5.00
- 5 (9.95) all 3 Eaton special w/pin-ups.....10.00

CLOSE RACE OF ANGELS
- GLORY 1
- Nov. 1993 (2.50, color, one-shot)
Todd McFarlane Prod./Image
- 1 Spawn, variant c.....2.50

ANGEL AND THE APE
- Nov.-Dec. 1968-No. 6, Sept.-Oct. 1969
Marvel Parody/Publications
- 1.....25.00
- 2-6.....15.00

ANGELS OF DESTRUCTION
- 1, 1996 (2.50, color, one-shot)
- Joe Quesada
- 1 Sampler.....2.50

ANIMAL MAN
- Jul. 1988-Present
Comics/Vertigo (becomes Vertigo #57)
- 1 Grandenetti.....10.00
- 2.....6.00
- 3.....4.00
- 4-6 Grandenetti.....3.00
- 7-11 Begin 2.50, 26-Last Grant Morrison script.....2.50
- 12-49, 51-55, 57-59.....2.00
- 50, 2.95, 52 pgs.) Last issue by Tom Veitch.....3.00
- 56 (3.50, 68 pgs.).....3.50
- 60-82, 60 Page 1, 1.95.....2.00
- 83-99, 82 Page 2.25.....2.25
- Annual 1 (2.95, '95) Children's Crusade.....3.00

ANIMAL MYSTIC (see DARK ONE, I)
- 1 (2.9 Present (2.95/3.50, B&W)
- 1 Wolves.....15.00
- 2.....5.00
- 3 Primate v/a.....65.00
- 4 Bird print.....20.00
- 5.....30.00
- 6 Bull print (Sinnott).....18.00
- 7.....25.00
- 8 Color poster insert.....4.00

ANIMAL WARRIORS
- 1 (2.95, color, limited series)
- 1 Duck Dane c/a/o.....3.00

ANNAMNACS
- May 1995-Present (1.50, color)
DC Comics
- 1-22: 19-4 files parody.....1.50
- A Christmas Special! (12/94, 1.50).....1.50

ANTHRO
- Aug. 1968-No. 6, July-Aug. 1969
Last Periodical Publications
- 1.....38.00
- 2-6.....22.00

AQUAMAN
- Feb. 1962-No. 63, Aug-Sept. 1978

National Periodical Publications/DC Comics
- 1-Intro Quisp.....550.00
- 2.....245.00
- 3-5.....132.00
- 6-10: 9-Neal Davis app.....85.00
- 11-20.....70.00
- 21-32, 34-40.....55.00
- 33-Intro Aqua-Girl (see Adv. 266).....77.00
- 41-47, 49.....28.00
- 48-Origin reprinted.....35.00
- 50-52: Drucilla by N. Adams.....42.00
- 53-56: 56 (3/4'71).....11.00
- 57-63: 57-(8-9/'73), 58-Origin retold.....7.00

AQUAMAN
- Feb. 1986-No. 4, May, 1986 (Mini-series)
DC Comics
- 1.....4.50
- 2-4.....3.00
- Special 1 (88, 1.50).....2.50

AQUAMAN
- Dec. 1991-No. 13, Dec. 1992
DC Comics
- 1-5-(1.00).....2.25
- 6-13-(1.25).....3.00

AQUAMAN
- Aug. 1994-Present (1.50, color)
DC Comics
- 0, 1: (0-10/94)-Peter David scripts begin
- 1-Foil.....4.00
- 1-Newsstand.....3.00
- 2-8: 3-(11/94)-Superboy & Lobo app. 4-Lobo app.....2.00
- 9-29: 9-Begin 1.75; 10-Green Lantern app., 16 vs. JLA; Wonder Woman c-16-Classic Master app. 21-Zatara; 22-Sea Devils, Power Girl app. 26-Final Night, 28-Martian Manhunter c/app. 29-Black Manta c/app.....1.75
- Annual 1 ('93, 2.50) Year One Story.....2.50
- Annual 2 ('96, 2.95) "Legends of the Dead Earth".....3.00

AQUAMAN: TIME & TIDE
- Dec. 1995-No. 4, Mar. 1996
- (1.50, color, mini-series)
DC Comics
- 1-Peter David script; 1-Origin begins2.50
- TPB-('96, 9.95) #1-4.....10.00

ARAKNIS
- 1993-Present (2.50, color, limited series)
Malibu Comics/Ultraverse
- 1,2-Otto Brothers c/a.....4.00
- 3,4: 3-w/pin-ups.....3.00
- (1/4/96, 2.95).....3.00
- 1-Special Edition.....3.00
- 1,2: 1-Ongoing series (5/96).....2.50
- 1-Special Edition, polybagged w/cardstock.....10.00

ARCANA ANNUAL
- (see CHILDREN'S CRUSADE)
- 1994 (3.95, color, one-shot, 68 pgs.)
DC Comics/Vertigo
- Annual 1: Children's Crusade story.
- Tim Hunter app.....5.00

ARCHANGEL
- Feb. 1996 (2.50, B&W, one-shot)
Norma Comics
- 1-Milligan's.....2.50

ARCHER & ARMSTRONG
- (July (one mole))
- 1992-No. 25, Sept 1994 (2.50, color)
Valiant Comics
- 0 (7/92)-Barry Smith c/a.....3.00
- 0-Gold logo).....8.00
- 1 (8/92)-Miller c, Smith/Layton a-origin/1st app. Archer.....3.00
- 2-7: 2-2nd app. Torok (c)-by Smith c/a).....2.50
- 8-24, 50, 52 pgs)-Continued w/Eternal Warrior #8, Barry Smith c/a/scripts 1-2

app. Ivar the Time Walker.....4.50
- 9-25: 10-2nd app. Ivar 10,11-Smith c, 21,22-Bleedowerson app. 22-w/board-in trading card, 25-Eternal Warrior app.....2.50

ARCHIE AS PUREHEART THE POWERFUL
- (See Jughead as Captain Hero & Life With Archie)
Spire, 1966-No. 4, Nov. 1967
(All 12¢ issues)
Archie Publications/Radio Comics
- 1-Super hero parody, Pureheart & Evilheart (Reggie) app.....60.00
- 2.....40.00
- 3-4.....30.00

ARCHIE MEETS THE PUNISHER
- (see PUNISHER MEETS...)
- Aug. 1994 (2.95, color, one-shot, 52 pgs.)
Marvel Comics and Archie Comics Publications
- 1 Austin, Lillicrance-a on Punisher/Sabretooth-a/ Archer, some contents as The Punisher Meets Archie.....3.00

Armed & Dangerous: Hell's Slaughterhouse #1

ARMED AND DANGEROUS (Accessories Comics)
- Apr. 1996-No. 4, July, 1996 (2.95, B&W)
- 1-4-Bob Hall-c/a.....3.00

...HELL'S SLAUGHTERHOUSE
- Oct. 1996-No. 4, Jan. 1997 (2.95, B&W mature reader)
- 1-4-Bob Hall-c/a.....3.00

...SPECIAL
- Aug. 1996 (2.95, B&W, one-shot)
- 1-Bob Hall-c/a.....3.00

ARMORED TROOPER VOTOMS
- July 1996-Present (2.95, color, limited series)
CPM Comics
- 1 manga.....3.00

ARRGH!
- Dec. 1994-No. 5, Sept. 1995 (2.5)
Marvel Comics Group
- 1-Satire.....3.00
- 2-5.....1.75

ARSENAL SPECIAL
- 1996 (2.95, color, one-shot
DC Comics
- 1 C.J. Henderson s.....3.00

ARTEMIS & REQUIESM
- June, 1996-No. 6 Nov. 1996 (1.75, color)
DC Comics
- 1-6 Brewer c/p/i 2 Wonder Woman app.....1.75

ARZACH
- 1986-(6.95 cover one-shot
Dark Horse Comics
- 1-Moebius c/a/o.....7.00

ASH
- Nov. 1994-Present
- Event comics
- 0-Origin issue.....2.50
- 1-Begin 2.50, 19-Begin 2.95
- pin-ups.....4.00
- 0-(2.50, 3-'95) "Ash Saves Santa" pin-ups.....4.00
- 0-"Present" Blue Foil.....1.00
- 0-"Future" Blue Foil.....1.00
- 0-"Present" Silver Prism logo (2.50).....12.00
- 0-"Future" Silver Prism.....17.00
- 0-"Present" Red Prism logo (2.50).....27.00
- 0-"Future" Red Prism logo (2.50).....37.00
- 0-"Present" Gold Hologram Logo (1000).....70.00
- 0-"Future" Gold Hologram Logo (1000).....22.00
- 1-Quesada c/p/story, Palmer c/story.....12.00
- 2-Mr. Negative holiday pinup.....11.00
- 2,6: 3-Cecil Darrow Big Guy pinup; 6-Ian pin-ups.....8.00
- 6-Fahrenheit Gold (2.000).....17.00
- 6-Fahrenheit Red (1,000).....22.00
- 6-Fahrenheit White (500).....32.00
- 5,6: 5-double-c/Hildebrandt Bros. & Quesada & Palmer; 6-Ianc & Quesada-c/Newton pinup.....6.00
- 5-Fahrenheit Gold (2,000).....12.00
- 5-Fahrenheit Red (1,000).....17.00
- 5-Fahrenheit White (500).....27.00
- 6-Fahrenheit Gold (2,000).....12.00
- 6-Fahrenheit Red (1,000).....17.00
- 6-Fahrenheit White (500).....27.00
- 7-Fahrenheit White (500) Sam-C Palmer Volume 1 (98 (14.95) of 1-5, James Robinson intro.....15.00

...THE FIRE WITHIN
- Sept, 1996-Present (2.95, color)
- 1-Quesada & Palmer-c/i/o.....3.00

ASKANIFSON'S
- (see ADVENTURES OF CYCLOPS AND PHOENIX & THE FURTHER ADVENTURE OF)

Jax, 1996-No. 4, May, 1996 (2.95, color, limited series)
Marvel Comics
- 1-4-Kendall/Isaacs-c/Gene Ha-c/a(p).....3.50

ASSASSINS
- Apr. 1996 (1.95, color)
DC Comics
- 1-"Arredgon Comics".....2.00

ASTONISHING TALES
- Aug. 1970-No. 36, July 1976
Marvel Comics Group
- 1-Dr. Doom begins, Ka-Zar Rey K-4y n #1,2).....27.00
- 2, Kazam the Master/story.....12.00
- 3-8: Smith-c 5-Neal Adams.....6.00
- 7, 8: Black Dr. Doom (52 pg.).....10.00
- 9-Warrior.....3.00
- 10-12: 10-Smith/Sal Buscema a-11 Origin Ka-Zar 12-Wein/Trog by Adams.....6.00
- 13-24: 19-Starlin(p).....2.00
- 25-1st app. Deathlok, series begins #1(74).....35.00
- 26-28, 30, Deathlok/stories in all.....10.00
- 29-No Deathlok story, Guardians of the Galaxy from Marvel Super-Heroes #18.....15.00
- 31-36: 36-Deathlok/stories end.....10.00

ASTONISHING X-MEN
- May, 1995-No. 4, July, 1995 (1.95, color)
Marvel Comics
- 1-Age of Apocalypse.....5.00
- 2-4.....4.00

ASTRO BOY
- Aug. 1965-(One-shot, TV, 12¢)
Gold Key
- 1 (10151 5080-Science, 1st app. in comics).....340.00

ASYLUM
- Dec. 1995-Present (2.95/2.99, color)
Main Man Press
- 1-10: 1-9-flip-book cmh; 1-variant c-Wasilchin Art Adams-c 2-Deodato-c 3-Nino-c/i, 6-Bone Men and Sonic Woman vista 8-B&W-c 9-Tod Seiler & Kirk Supreme 10-Lady Supreme by Terry Moore-c/app.....3.00

ATLANTIS CHRONICLES
- (see AQUAMAN II)
- Mar, 1990-No. 7, Sept. 1990 (2.95, color, limited series)
DC Comics
- 1-7: 7-origin of Aquaman, mythic panels.....1.50

ATOM, THE
- June-July, 1962-No. 38, Aug-Sept, 1968

Asylum #7

OVERSTREET

(1.75, B&W)
New England Comics Press
Special Edition 1-first comic book repr.; serially titled & limited to 5,000 copies 60.00
Special Edition 2-serially titled & limited to 3000 copies 60.00
Special Edition 1-(5/94, 5.95) double-c. fol.; serially titled (5,001 thru 14,000) & limited to 9,000 copies) 6.00
Special Edition 2-(6/96, 5.95) double-c. fol.; serially titled (5,001 thru 14,000) & limited to 9,000 copies) 6.00
1-Reprints SE #1 with minor changes 60.00
1-2nd printing 12.00
1-2nd printing (1.95, 6/89) 3.00
1-4th printing (2.25) 2.50
1-5th printing (2.75) 3.00
2-Reprints SE #2 with minor changes 55.00
2-2nd printing (1.95) 10.00
2-3rd & 4th printings 3.00
2-5th printing (2.75) 3.00
3-5 (1.95) 4-1st app. Paul the Samurai 12.00
3-2nd & 3rd printings (2.25) 5.00
3-4th printing (2.75) 3.00
4-2nd printing (2.25) 3.00
4-3rd-5th printings (2.75) 3.00
6-8 (2.25), 7 1st app. Man-Eating Cow 10.00
5-8: 2nd printings (2.75) 4.00
6-2nd printing (2.75) 3.00
8-Variant with no app. error 25.00
9-12 (2.75) 3.00
12-Special Edition, card-stock, w/grms, w/fols, #'d 30.00
Please Sample (1.95) fold-n'cry 15.00

TICK'S GIANT CIRCUS OF THE NIGHTY, THE
Summer, 1992/No. 3, Fall, 1993
(2.75, B&W)
New England Comics
1-(6-Cl; 2-9) 2; 3 1992 Update 3.50

TICK: KAIJUNA TORNADO, THE
Oct. 1993/No. 9, 9 2.75, color)
New England Comics
1-(2.25) 4.00
2-9 ..... 3.25

TIGER GIRL
Sept., 1968 (15¢ cover)
Gold Key
1 (10227-809)-Jerry Siegel scripts 25.00

TIME BREAKERS
Jan., 1997-Present (2.25, color, 1-mini series)
DC Comics/Helix
1,2-Pollacks 2.25

TIME TUNNEL (TV)
Feb., 1967/No. 2, July, 1967 (12¢)
Gold Key
1, 2-Photo back-c. 40.00

TOKA (...Jungle King)
Aug-Oct., 1964-No. 10, Jan., 1967
Dell Publishing Co
1 Painted-c. 38.00
2-Painted-c. 10.00
3-10 ..... 8.00

TOMB OF DARKNESS (Formerly Beware)
No. 9, July, 1974/No. 22, Nov. 1976
Marvel Comics Group
9-22: 15, 19-Dicton 20-Everett Version 1.50

TOMB OF DRACULA
Apr., 1972/No. 70, Aug. 1979
Marvel Comics Group
1-1st app. Dracula & Frank Drake; Colan p.-c.-i 70.00
2 ..... 42.00
3-5 ..... 28.00
6-10: 10-1st app. Dracula the Vampire Slayer 22.00
11-20: 13-Origin Blade 14.00
21-40: 25-Origin/1st app. Hannibal King 10.00
41-69; 51-60 ..... 6.00
50-Silver Surfer app. 9.00
61-70: 70-Double size 5.00

TOMB OF DRACULA (Also see Dracula)
Oct. 1979/No. 6, Aug. 1980
(68¢/W magazine)
Marvel Comics Group
1, 4-6 ..... 4.00
2, 3: 2-Blade (36 pgs.) 3-Miller sketch 5.00

TOMB OF DRACULA
1991-No. 4, 1992 (2.95, color, mini-series)
Epic Comics (Marvel)
1-4 Colan/Williamson-c 5.00

TOMMI GUNN
May, 1996-No. 2, Aug, 1996
(2.00, color 6-issued series,
Image Comics/Extreme Studios)
1/2,1-3-w/Jill North centerfold 3.00
1/2,1/0,00D "Naughty Ed", photo-c 10.00
1 "Naughty Edition", embossed, nudity-c, w/nude J.J. North centerfold 10.00
2-variant "Nude"-c 5.00

TOMOE (CRUSADE ENTERTAINMENT)
Jan '98 1
July, 1993-Present (2.95, color)
0-0 2-Edge of Time prequel
3-Demon Gun preview 3.00
0-(2.95, 3/96) variant-c 5.00
0-Commemorative Ed. (limited to 5000) 17.00
1B-(2.95) Fan Appreciation Ed. 3.00
1-Commemorative Ed. (limited to 5000) 20.00
1/96-(4.95) v/ 15.00
—WITCHBLADE: FIRE SEDMON
Sept. 1996-Present
(2.95, color, limited series)
1-Electric Barbarella 4.00
—WITCHBLADE/MANGA
SHI PREVIEW EDITION
any, 1996 (6.00, B&W)
on-San Diego Preview Ed. 10.00

TONGUE LASH
Aug, 1994-No. 2, Sept. 1995
(2.95, color, limited series, mature readers)
Dara Horse Comics
1,2-Taylor-c/a 3.00

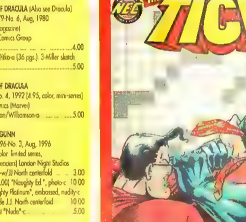
TOO MUCH COFFEE MAN
July, 1993-Present (2.50 B&W)
Antarctic Comics
1-Shannon Wheeler c/a 7.00
2,3 ..... 5.00
4,5 ..... 3.00
...Full Color Special (2.95) 3.00

TOP CAT (TV)
12 2/61 62 No. 31, 9/70 (Hanna Barbera)
Dell Pub/Gold Key/Co./Gold Key
1-TV show debuted 9/27/61 ..... 140.00
2-Augie Doggie back-ups in #1 4 ..... 77.00
3 5 3-last 15¢ issue 4-Begin 12¢ issues, 1st app. Baby Doodle in 1 pg. strip 35.00
11-Twelve Terrific 30.00
6-10 ..... 24.00
11-20 ..... 22.00
21-31: 21, 24, 25, 29-Reprints 17.00

TOP CAT (TV)
May, 1970/No. 20, Nov, 1973
(Hanna Barbera)
Charlton Comics
1 ..... 32.00
2-10 ..... 18.00
11-20 ..... 12.00

TOP COW PRODUCTIONS INC.
/BASISTIC STUDIOS
SWINDLE SPECIAL
May, 1995 (2.95, color, one-shot)
Image Comics/Top Cow Productions
1 ..... 3.00

TOP COW SECRETS: SPECIAL
1 (2.95, 93) Groening-c, Alfred, Robinson Smith-i 4.00
2 (2.50 96) Groening-c, Orr, Boggers 2.50



The Tick #2

WINTER LINGERIE EDITION
Jan, 1996 (2.95, color, one-shot
Image Comics/Top Cow Productions
1 pin-ups 3.50

TORCH OF LIBERTY SPECIAL
(see DANGER UNLIMITED)
Jan., 1993 (2.50, color one shot)
Dark Horse Comics
1-John Byrne-c 2.50

TOTAL JUSTICE
Oct, 1996-No. 3, Nov, 1996
(2.25, color limited series)
DC Comics
1-Released as new Kanter action figures 2.25

TOTAL WAR (MAR 95 Patrol #3 on)
July, 1945-No. 2, Oct, 1945 (Fiamtsa covers)
Goodfellow
1-2 Wood-a 38.00

TOUR OF TORTURE (#1 KAZON
Nov., 1994 - (2.00) color, one-shot
variant cover 3.00
pin-ups 10.00

TOWER OF SHADOWS
(Creatures On The Loose #10 on)
Sept, 1969-No. 9, Jan, 1971
Marvel Comics Group
1-Starlin/Colan-c 20.00
2,3: 2-Neal Adams-c 3-Starlin, Isaac-c 10.00
4 Morin Severin-c 7.00
5, 7-Smith i(p). Wood-a 10.00
6, 8-Wood art & Wrightson-c 7.00
9-Wrightson-c 6.00
Special 1 (12/71) Adams-a 4.00

TREEHOUSE OF HORROR
(see Magnus #12)
1995/1996 (2.95/3.50, color, Annual)
Image Comics

TRIBAL FORCE
Aug, 1996 (2.50, color)
Mystic Comics
1-"Special Edition" on cover 2.50

TRIBAL (Image Comics/Extreme Studios)
Dec. 1995 (2.50, color, one-shot, 44 pgs.)
1-Michaels-c/a(p), Liefeld scripts 2.50
Halloween Special ('94, 2.95) Maxx app. 3.00

...11
July, 1994, 2.95, color, 52 pgs., one shot)
1-Seaver-back binding 4.00
...GINGE A HERO
Aug, 1994 (2.50 color, one-shot)
1 ..... 2.50

TROUBLED SOULS
1989 (9.95, color, graphic novel)
Fleetway
nn-Ennis's/McCrea 10.00

TROUBLEMAN
June, 1996-Present
(2.25, color, 1-mini series)
Image Comics/Monster Machinworks
1-2 ..... 2.25

TRUE FAITH
1990 (9.95, color, graphic novel)
Fleetway
nn-Garth Ennis s 10.00

TUSK & BUSTER
Nov. 1993-Present (2.95, B&W, bi-monthly)
Fantagraphics Books
1, 5-Marc Hempel s/a 3.00

TUROK, DINOSAUR HUNTER
(see Magnus #12)
June, 1993-Present (2.50, color)
Valiant

1 (3.50)-Chromium & foil-c 8.00
1-Gold foil-c variant 8.00
0, 2-47 0-(9/95) origin-pt. 4 Andar app.; 5-Death of Andar. 11 w/bound-in card. 16-Chaos Effect 2.00
Yearbook 1 ('94, 2.95, 52 pgs.) 4.00
The Hunter (3/95, price omitted on #1, #2 2.50) 1, 2: Deodato-c(p) 2.00

TUROK, THE LOST VALLEY
May, 1997 Present (2.95, color, quarterly)
Acclaim Comics
1-Mckenzie s/Keyanan-a, variant-c 4.00

TUROK, SON OF STONE
No. 596, 12/56-No. 29, 9/62,
No. 30, 11/62-No. 91, 7/74
No. 92, 9/74-No. 125, 1/80,
No. 126, 3/81-No. 130, 4/82
Dell Pub. Co #1-29/Gold Key #
30-83/Gold Key or Whitman
#86-126/Whitman #126 on
4-Color 596 (1/54)(#1) 1st app.
Turok & Andar, Eisner-c 675.00
4-Color 656 (10/55)(#2)-1st mention of Lanok 400.00
3 (5/56)-6 ..... 220.00
6-10 ..... 150.00
11-20: 17-Prehistoric pygmies 90.00
21-30 ..... 60.00
31 40: 31-Drug use story 50.00
41-50 ..... 38.00
51-60: 58-Flying saucer-c/story 32.00
61-70: 67-12 & 13-cent variants 25.00
71 84: 84-Origin & 1st app. mates 16.00
85-130: 114, 115-52 pgs.) 8.50
Great 1 (2001) (#1 (1/96) Nels Sick-c, #110-12 & 16-pkg cover by #1 ..... 90.00
Giant 1 Same as above, but paper is 100.00

TV STARS(TV)
Aug, 1978-No. 4, Feb, 1979
Marvel Comics Group
1 Hanna-Barbera TV Heroes 6.00
2, 4 ..... 3.00
3 Turk/-c 5.00

12 O'CLOCK HIGH (TV)
Jan-Mar, 1965-No. 2, Apr-June, 1965
(Photo-c)
Dell Publishing Co
2 ..... 35.00

2099 (Marvel)
...A.D.
May, 1995 (3.95, color)
1-Andrews-c/Quesada/Palmiotti 4.00
...APOCALYPSE
Dec, 1995 (4.95, color)
1-Wrap-around Chromium-c, Ellis's 5.00
...GENESIS
Jan, 1996 (4.95, color)
1 Chromium wrap-around-c, Ellis's, 1st app. Doomsday 5.00
2099: X-Nation 2099 ..... 5.00
...UNLIMITED
Sept, 1993-Present (3.95, color, 68 pgs.)
1-10, 1-1st app. Hulk 2099 & begins, 1-3 Spidey 2099 app., 9-J. Roberts-c, Wieringo, Nauck-c/a 4.00
...WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
1-Quesada-c "Contrast with America" 2.25
WORLD OF TOMORROW
Sept. 1996-Present (2.50, color)
1-4 2-wrap-crossbacks; 2-w/bound-in cards 2.50
2-5 Photo-c 2.50

23
Feb, 1996-No. 3, Apr, 1996 (2.50, color)
Image Comics/Top Cow Productions
1 Dan Wee s 2.50
1 variants-c 3.00

22 BADGES
Mar, 1996-Present (2.95, color)
Event Comics
1-Wilkinson 5.00
2-variant c 3.00
3-variant c 4.00

TWILIGHT ZONE, THE (TV)
No. 1173, 3/61-Mid-'91, 447Pr.
No. 92, 5/82
Dell Publishing/Gold Key/Whitman #92
4-Color 1173 ..... 180.00
4-Color 1288 ..... 100.00
01-860-207 (5-7/62, 1.54) 78.00
12-860-210 (8-10/62-Enara ed.)) 78.00
1 (11/62, Gold Key)-Crandall/a 90.00
2 ..... 60.00
3-11 3, 4, 9 b/a-a 40.00
12 Williamson/a 30.00
13-15, 13.15-Crandall/a; 14-Orlando/Crandall/Kamen/a 30.00
16-20 ..... 20.00
21-27 26-Flying saucer c/story 15.00
28-32 ..... 6.00
33 51 -43-Crandall/a; 51 Williamson/a 5.00
52-70 ..... 3.00
71-92, 83, 84-(52 pgs.) 2.00
Mini-Comic #1 (1978, 3 1/4 x 6-1/2") 1.00

ULTIMATE SERIES (see RAZOR, STRIKE)
Dec. 1996 (3.95 B&W)
London Night Studios
1-wrap-around Chromium c 4.00
1-(6.00 Multi-Ed 6.00

ULTRAFORCE
Aug. 1994-Mar. 10, Aug. 1995 (1.95, color)
Malibu Comics
0 (9/94, 2.50) 2.50
1 (2.50, 44 pgs)-w/ board-a trading card, teen version of Prime, Prototype, Hardcase, Pax, Ghost, Contrary & Topaz 2.50
1 Holographic c, no price 15.00
2 5-10/94, 1.95) 2.00
2 (2.50)-Fluorescent copy, limited edition stamp on c 4.00
6-11 -6-Begins 2.50c; 8-10-Black Knight app. 11-Ver.-2 Decades Studios c; 25-Malibu "Action" Ultraforce (6/94) 0.75
/ Avengers Prez #1 (2.50) 2.50
/ Avengers 1 (3.95) foil c; Perez p/Ellis i 4.00
/ Spider-Man (3.95) 2 covers, Green Goblin app. 4.00

ULTRAFORCE (2nd Series)
Nov. 1995-Present (1.50, color)
Malibu Comics
Infinity, 1-14 -Infinity Black c/Portent c
1 Regular c/Portent c 2-flip book
"Phoenix Resurrection" pt. 7, 1-7-Ellis's
1 1-13-Deadstroke 14-Hardcase/c/app.
1 ..... 1.50
Infinity (2000, signed) 10.00
Unlimited #2 (9/96, 2.50) Black Knight's returns to Malibu Universe 2.50

ULTRAGIRL
Nov. 1996-Present (3.50, color)
Maniac Comics
1-1st app. 1.50

ULTRAVERSE (Malibu)
-DOUBLE FEATURE-
Jan. 1995 (3.95, color)
1-68 pgs) Flip c, featuring Prime and Solitaire 4.00

ORIGINS
Jan. 1994 (1994, color)
1-Godzilla c, 2 pg. origins all characters 1.00
1-Newsstand ed., dif.c, no gatefold 1.00

-PREVIEWS
1994 (color, pre-story)
0-Ordered thru mail w/coupons 5.00

-UNLIMITED-
June, 1996 (2.50, color)
1-Kelley Jones-c 2.50

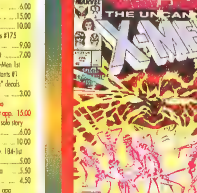
-TEAM TWO
Aug. 1995 (64 95 color)
1 ..... 5.00

-ZERO: THE DEATH OF THE SQUAD
Apr. 1995 No 4 July 1995 (2.95, color)
1-4 3 Godzilla-c Firearm back story 3.00

UNCANNY ORIGINS
Sept. 1996 Present (99¢ color)
Marvel Comics
1-4 -1-Cyclops 2-Quicksilver, 3-Archangel 4-Firelord, 5-Hulk, 6-Beast 1.00

UNCANNY TALES
Dec. 1973-No. 12, Oct. 1975
Marvel Comics Group
1-12 1-Crandall/c/Uncanny Tales #9 (1950s) 2.50

UNCANNY X-MEN, THE
Also see Giant-Size X-Men
Feb. 1981 Present (THE X-MEN #1 141)
Marvel Comics Group
1-Cockrell app. 22.00
1-(3 Last Byrne issue 10.00
1-(4 150 -150 Double size 8.00
151-157, 159-161, 163, 164 ..... 6.00
158 1st app. Rogue in X-Men 15.00
162 Wolverine solo story 10.00
165-Paul Smith art begins, ends #171 ..... 7.00
166-Double size, Paul Smith art 7.00
167-170 167 New Mutants/X-Men 1st meet, same date as New Mutants #1 (3/83), contains skin "tattoos" decals 5.00
171-Rogue joins The X-Men, ex-Avengers Annual #10 for 1st app. 15.00
172 174 172 173 Wolverine solo story 4.00
175-Double size 10.00
176-185 182 Rogue solo story 184-1st app. Forge 5.00
186-232 app.18 Smith/Austin-c 3.50
187-192, 194-199 ..... 4.50
193-Double size special, 1.00th app. New X-Men, 1st app. Phoenix 10.00
200-(12/83, 1.25, 52 pgs.) 10.00
201 1st app. baby Nathan (1/86), 1st Pastoroni c/(dtd) in X-Men 25.00
202 204 206 209 204 2nd Pastoroni app. in X-Men 6.00
205-Wolverine solo story by Barry Smith 17.00
210, 211 210-213-Mutant Massacre 20.00
212, 213 Wolverine Baltes Sabretooth
212-(12/86) 1st X-Factor #10 ..... 25.00
214 220 223 224 2 19-Punisher app. (7/87) 4.00
222-Wolverine battles Sabretooth c/story 8.00
225-227 Fall Of The Mutants 225-(1.00 pgs.) 10.00
228-239, 241 ..... 5.00
240-Sabretooth app. 7.00
242-Double size, inferno tie-in 5.00
243, 245-247, 245 Lobdell/c 4.00
244-1st app. Jubilee 20.00
248-1st Jim Lee art on X-Men 25.00
248 2nd printing (92, 1.25) 3.00
249-252, 252-Jim Lee c 3.00
253-255, 253-All new X-Men begin, 254-Jim Lee c 5.00
256, 257 Jim Lee c 12.00
258-Wolverine solo story-Jae c 14.00
259-Silvestri c/a (no Lee a) 6.00
260-265 260 261, 264 Lee c 3.00
266-1st full app. Gambit (See Annual 14) 6.00
267-Lee c/a series begins, 2nd full Gambit app. 17.00
268 Lee c/a, Wolverine, Cassi America, Black Widow team up 23.00
268-2nd print 4.00
269-Lee c 7.00
270-X-Tinction Agenda begins 12.00
270-Gold 2nd printing 4.00
271, 272-X-Tinction Agenda 8.00
273-New Mutants (Cable) & X-Factor app. 7.00
274 ..... 6.00
275-(1.50, 52 pgs.) X-Men c 7.00
275-Gold 2nd printing 2.50
276-280 277 Jim Lee c/a-p 2.00
281-New X-Men team, Byrne scripts & Wallace Portraval/a begin (white logo) 4.00
282 Annual 13 (8/91) Adams/a 3.50
283-1st app. Bishop (cover + 1 pg) 15.00
283-Metallic ink 2nd printing (1.00 c) 3.00
285-1st full app. Bishop 18.00
286-292-287-Bishop joins team 2.00
290-Jae Portraval/a, c
291-Brandon Peterson/a begins ends 299 ..... 2.50
294 (96 cl) (1.50) Polybagged w/trading card 3.50
297-299, 301 303, 303-309, 311 ..... 2.00
Annual #1 ('82) Byrne/c/a 6.00
Annual 2 ('83) Byrne/c/a 5.00
Annual 3 ('84) Byrne/c/a 4.00
Annual 4 ('85) Dr. Strange/c/story 7.50
Annual 5 ('86) 4.00
Annual 6-8 ('87-89, 32 pgs.) -8-Dracula app. 5.00
Annual 9 ('90) Art Adams/c/a; New Mutants x-over from New Mutants Special #1 ..... 13.00
Annual 10 ('90) Art Adams/c/a 11.00
Annual 11 ('87) 5.50
Annual 12 ('92) Final War, Art Adams/c/a 4.50
Annual 13 ('91) Adams/c Attacks 3.50
Annual 14 ('92, 2.00) 1st app. Gambit (similar image app.) Art Adams/c/a 12.00
Annual 15 ('91, 2.00) 4 pg. origin, Wolverine solo back-up story 4th app. Kitana 4.00
Annual 16 ('92, 2.25) Joe Jusko/c/a (2 stories) 2.50
Annual 17 ('93, 2.95) Polybagged w/card 3.50
Annual 18 ('94, 2.95, 68 pgs.) 4.00
The Dark Phoenix Saga (1996, 12.95) 13.00



300-(3.95, 68 pgs.) Wolverine vs. Gambit c/a-Romita, Jr.-c/a 5.00
304-(3.95, 68 pgs.) Magneto background 4.00
Annual 19 ('95) Wolverine c/a 4.00
Annual 20 ('96) Wolverine c/a 3.00

UNCANNY X-MEN AND THE NEW TEEN TITANS, THE
1995 (3.95, color, one-shot)
Marvel Comics/DC Comics
1-i/DC AND MARVEL PRESENTS 4.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot, grey-tone)
Marvel Comics Group
nn-Supplement to The Dallas Texas Herald 10.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel Comics Group
nn-Byrne/Austin/c 5.00

UNDERDOGS (TV)
Jan. 1970 No. 10, Jan. 1972, Mar. 1975-No. 23, Feb. 1979
Charlton Comics/Gold Key
1 (1st series, Charlton) 60.00
2-10 ..... 35.00
1 (2nd series, Gold Key) 45.00
2-10 ..... 28.00
11-23 13 1st app Shark of Subsea 6.00

UNDERWORLD UNLEASHED
Nov. 1995 No. 3 Jun. 1996 (2.5 limited series)
DC Comics
1-3-Waid/a 3.00
Apokalips Gets Uprising 1
(1.95, one-shot) 2.00
/ Batman Devil's Asylum 4.00
(2.95, one-shot) Batman app.
Aliens Hell's Sentinel 1
(2.95, one-shot) Alan Scott, Phantom Stranger, Zatanna app. 3.00
Patterns of Fear (2.95, one shot) 3.00

UNEARTHLY SPECTACULARS
Oct. 1965-No. 3, Mar. 1967
(#1 12¢, 2, 3 25¢ genre)
Harvey Publications
1-Tiger Boy, Simon c/a 13.00
2-Jack O. Frost, Tiger Boy & three Rocketeers app., Williamson Wood Kamen-c 5
3-Jack O. Frost app. Williamson/Crandall/a 13.00

UNEXPECTED, THE (Formerly Tales of the No. 108, Feb-Mar. 1968-No. 222, May, 1982)
National Periodical Publications/DC
105-Begin 12¢ issue 4.00
106-113, 113-Last 12¢ issue 3.00
114, 115, 117, 118, 120, 122-127 ..... 2.00
116, 119, 121, 128-Wrightson c 3.00
129-132, 132-134-(52 pgs.) 4.00
137-162-(100 pgs.) 4.00
163-168, 187, 189-194 pgs.) 2.00
169, 190, 195-199 (1.00, 68 pgs.) 2.00
191 Ruggero c/a(p) (1.00, 68 pgs.) 3.00
196-221 200-Return of Johnny Peril 1.50

UNION
June 1993-No. 0, July, 1994 (1.95 Image Comics/Wildstorm Productions
0 (7/94, 2.50) 2.50
0 Alternate Portraits; see Deathblow #.
1 (2.50) Embossed foil c; Texeira c/a-all 2.50
1-(1.95)-Newsstand ed., w/a foil c 2.00
2-4 4/7/94) 2.00

UNION
Feb. 1995-Present (2.50, color)
Image Comics/Wildstorm Productions
1-3, 3-9 ..... 2.00
4-(1.95)-Newsstand; Wildstorm Rising Pt. 3 ..... 2.00
4-(2.50)-Direct Market, Wildstorm Rising Pt. 3 bound-in card 3.00

UNITY
No. 0, Aug. 1992-No. 1, 1992

FACT
Logan was first known by many as the deadliest Weapon X

(Cont. color)
Visions
Q-Shield-Smith-c/s, prequel to Unity 2 comes in all Valiant titles; free to everyone that bought all 8 Unity titles that month 4.00
Q-Shield legacy summer (5,000 made) 10.00
Q-Unity Promotional copy 8.00
Y-Pollution/Promo copy; summer 10.00
Yearbook 1 (1/96), 3.95[*1996]* in indicia 4.00

UNIVERSAL MONSTERS
1993 (3.95/4.95, color, 52 pgs.)
Dark Horse Comics
Frankenstein-nn-Original movie adaptation, painted-c 4.00
Dracula-nn(4.95)-Original movie adaptation 5.00
Mummy-nn(4.95)-Original movie adaptation 5.00
Creature from the Black Lagoon-nn(4.95)-Adams/Austin-c/a 5.00

UNKNOWN SOLDIER
(formerly Star-Spangled War Stories)
205, Apr-May, 1977-No. 268, Oct, 1982
Issues in Fanclub Publications/DC Comics
205-268 .25¢-Enemy Ace begins 3.00

UNKNOWN WORLDS
Aug, 1960-No. 57, Aug, 1967
American Comics Group
1-Whitney-c/a most issues 125.00
2-3 .2-Dracula-c/ story 70.00
4-11, 9-Dracula-c/story, 11-Last Kirby issue 50.00
12-19, 12¢ issues thru #37 ..... 40.00
20-Nelson scenes (12-1/62-63) 45.00
21-25 ..... 26.00
26-"The People vs. Frankinstein" by Craig, most popular ACG story ever 32.00
27-46 ..... 24.00
47-Williamson/Torres/Torres/Frazetta cover 30.00
48-57, 49, 50, 54-Wrightson 3,5,9 contributions 21.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan, 1975-No. 6, Nov, 1975
(1.00, B&W magazine)
Marvel Comics Group
1-Williamson/Kremke/Torres/Frazetta/Wrightson #1 fr. Adams/Perez/Buscema/Kane/Severin-r 4.00
2-6 .2, 3-Perez-c 3.00
Special 1 (7/6, 100 pgs.)-Newton painted-c 3.00

UNTOLD LEGEND OF THE BATMAN, THE
July, 1980-No. 3, Sept, 1980 (Mini-series)
DC Comics
1-Orlando, Adams-c, Byrne-a 4.00
2, 3 ..... 3.00
1-3 Batmen Cereal premiums (1989, 28 pgs., 6x9"), 1st & 2nd printings exist 2.50

UNTOLD TALES OF SPIDER-MAN
Sept, 1995-Present (.95¢, cover)
Marvel Comics
1-Kubert-c/Ditko-c(p) in all 2.50
2-17 ..... 1.00

UNUSUAL TALES (Blue Beetle #50 on)
Nov, 1955-No. 49, Mar-Apr 1965
Charlton Comics
1 ..... 130.00
2 ..... 65.00
3-5 ..... 40.00
6-Ditko-c only 115.00
9-Ditko-c/a (20 pgs.) 120.00
10-Ditko-c/a(4) 145.00
11/12/38, 68 pgs.)-Ditko-c(4) 135.00
12, 16-Ditko-c 85.00
13, 16-20 ..... 30.00
15-Ditko-c/a 90.00
21, 24, 28 ..... 20.00
22, 23, 25-27, 29-Ditko-a 20.00
30-49 ..... 18.00

USAGI YOJIMBO (See Space Usagi)
July 1987-No. 39/[12.00, B&W]
Fantagraphics Books
1 ..... 3.00
2-9, 11-28 ..... 2.00
1, 8, 13-2nd printings (2.00) 2.00
10-WMV app. 3.00
29-36; [2.25-r] 2.25
Color Special 1 (11/89, 2.95) 3.00
Summer Special 1 (1986-2.75, B&W) 5.00

USAGI YOJIMBO (See Space Usagi)
May, 1993-Present (2.75, color)
Mirage Studios
V2#1-16, 1-WMV app. 2.75

USAGI YOJIMBO (See Space Usagi)
Apr, 1996-No. 4, July, 1996
(2.95, B&W)
Dark Horse Comics
V3 #1-7-Sakai-c/a 3.00

VALKYRIE
Jan, 1997 (2.95, color, one-shot)
Marvel Comics
1-Hi-jinx-pg 3.00

VAMPIRE GIRLS: CALIFORNIA 1969
May, 1996-Present (2.95, B&W)
Angel Entertainment
0/1 ..... 3.00
0/1(10.00) metal-c 10.00
0-(20.00) "3-D Nude Platinum" embossed-c 20.00
1-(10.00) Nude Ed. 10.00
1-(15.00) Platinum Nude Ed. 15.00

VAMPIRE LESTAT, THE
Jan, 1990-No. 12, 1991
(2.50, mini-series)
Innovation
1 ..... 25.00
1-2nd print 5.00
2 ..... 15.00
3, 3-2nd & 3rd printings 2.50
3-5 ..... 10.00
6-12 ..... 5.00
Note: 2nd printings of most issues exist and are worth cover price.

VAMPIRELLA
Sept, 1969-Feb, 1983, 112, Feb, 1982, No. 113, Jan, 1988
Warren Publishing Co
(Black & White magazine unless noted)
1-Intro Vampirella, Frazetta-c 350.00
2-Amazonia series begins, ends #12 ..... 130.00
3-Severin-c 100.00
3-Bernie Wrightson as various series 90.00
4-Severin-c 70.00
5-Adams-c 60.00
6-Severin-c 50.00
7-Severin-c 45.00
8-Wrightson as various series 45.00
9-Severin-c 40.00
10-Adams-c 45.00
11-Severin-c 40.00
12-Wrightson as various series 40.00
13-Severin-c 40.00
14-Adams-c 40.00
15-Severin-c 40.00
16-Adams-c 40.00
17-Severin-c 40.00
18-Adams-c 40.00
19-Severin-c 40.00
20-Adams-c 40.00
21-Severin-c 40.00
22-Adams-c 40.00
23-Severin-c 40.00
24-Adams-c 40.00

...THE ENEMY WITHIN
Feb, 1994-Mo. 3, Apr, 1994
(2.95, color, limited series)
1-3: Demogoblin & Mythos app. ea.
1-Glow-in-the-dark cvr ... 3.00
... THE HUNGER
Aug, 1994-No. 4, Nov, 1994
(1.95, color, limited series)
1-4 ... 7.00
...THE HUNTED
May, 1996-No. 3, July, 1996
(2.95, color, limited series)
1-3 ... 3.00
...THE MACE
May, 1996-No. 3, July, 1996 (2.95, color, limited series)
1-3: 1-Embossed cover ... 3.00
THE MADNESS
Nov, 1993-No. 3, Jan, 1994 (2.95, color, limited series)
1-3: Kelley Jones c/a-1-Embossed cvr ... 3.00
...TOOTH AND CLAW
Dec, 1996-Present
(1.95, color, limited series)
1,2: Wolverine/Lobo app. ... 2.00

VEHLS DOMINA
July, 1996-Present
(2.95/4.95, color, mature readers)
Verotik
1-4: 90's censored c. nudity-c: Dave Stevens ... 3.00
1-(2.95) San Diego Edition. Wing Bed-c/a ... 3.00

VERMILLION
Oct 1996-Present (2.25, color)
DC Comics/Helix
1-4: Louise Shepard c/Davidson a. 4: Kidder c ... 2.25

VERONIKA
Mar, 1995-Present
(2.95, color adult readers)
Verotik
1-7 ... 10.00
3-1.3; 9.13-Fullbleeds ... 10.13 each-c ... 3.00

VERTIGO (DC COMICS)
(see ABSOLUTE VERTIGO)
...GALLERY
1995 (2.50, color, one-shot)
1-pin-ups by various. Mackrell-c ... 3.50
...JAM
Aug, 1993 (2.95, color, 68 pgs.)
1-Sandman by Gaiman, Swamp Thing, etc ... 4.00
...PREVIEW
1992 (75¢, color, 36 pgs.)
1-Vertigo preview, Sandman story by Gaiman ... 2.00
...VISITS THE UNSEEN HAND
Sept, 1996-No. 4, Dec, 1996
(2.50, color, limited series)
1-4-Allen c/a ... 2.50
...VISIONS
1993/1994 (1995)(color)
Dr. Occult (2.95, 7/94) ... 4.00
The Geek (12.95, 6/93) ... 4.00
The Phantom Stranger 1 (2.50 10/93) ... 3.50
The Eaters 1 (4.95, color, 1995) Willingham ... 5.00

V FOR VENDETTA
Sept, 1988-No. 10, May, 1989
(2.00, color mini-series)
DC Comics
1: 10, Alan Moore's scrolls in all ... 2.00
1TB (1990, 14.95) ... 15.00

VIGILANTE: CITY LIGHTS, PRAIRIE JUSTICE
Nov, 1995-No. 4, Feb, 1996
(2.50 color limited series)
DC Comics
1-4-Robertson c ... 2.50

VIOLATOR (See Spawn #2)

May, 1994-No. 3, Aug 1994
(1.95, color)
Image Comics/Todd McFarlane Productions
1-Alan Moore c ... 2.00
2,3-Alan Moore c ... 1.95
Secret-(2nd Print) ... 4.00

VIOLATOR VS. BADROCK
May, 1995-No. 3, Aug, 1995
(2.50, color, limited series)
Image Comics/Extreme Studios
1-4-Alan Moore c. 1-variant (3R) ... 3.00

VISIONS
No. 1, 1979-No. 5, 1983
(B&W features)
Moon Publications
1-Flaming Carrot stories ... 55.00
2-Flaming Carrot stories ... 30.00
3-Flaming Carrot stories ... 15.00
4-Flaming Carrot covers and info ... 20.00
5-(1983)-1 page Flaming Carrot ... 7.00
Note: After No. 4 Visions became an organ of publication of The Alberta Fantasy Fair

VOGUE
Oct 1995-Present
(2.50, color, limited series, image Comics/Extreme Studios
1-Stickfield-c ... 2.50
1-variant-c ... 3.00

VOODOO+ZEALOT SKIN TRADE
Aug, 1995 (4.95, color one-shot)
Image Comics/Wildstorm Productions
1 ... 5.00

VORTEX
1986 (2.95, color)
Eclipse
1a-1b-Kamegawa ... 2.95

WALT DISNEY GIANT
Sept, 1993-Present
(2.25, color, bi-monthly)
Gladstone Publishing
1-7: 1-Rose s/c/a. 2-Haney s/Rose c/a. 3-Barks/Rosa c. 4-Pi Blocks. 7-Barks c ... 2.25

WALT DISNEY'S COMICS AND STORIES
Dec, 1911-Nov, 1986-No. 547
Apr, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Publ./Disney-Gladstone
(#1 Wrestle app. ... 20.00
512, 513 ... 12.00
514-516, 520, 522, 523 Rosa c ... 7.00
517-519, 521, 527, 534, 537 ... 5.00
538-Infinity-c. 547-Rosa c ... 3.00
548 (1.50, 6/90)-1st Disney app. of Ducktales
549, 551-570, 572-573, 577-579, 581-584 ... 2.50
550-(2.25)-D. Duck by Barks ... 3.00
571 (2.95, 68 pgs.)-100 Acre Woods by Barks; Ivan 1927 Cheerios Premium ... 4.00
574-576, 580, 582, 583 (2.95, 68 pgs.) ... 4.00
585 (2.50, 52 pgs.)-Phoenix #140 ... 4.00
586 '58-'91 50th Gladstone begins again ... 2.00
588-599 ... 2.00
600 (2.95, 68 pgs.) L.B. Cole c, r/first stories by Barks, Rosa & Van Horn ... 3.00
601 608 (2.95, 68 pgs.) bi-monthly
602 Barks c, Rosa s/a. 603 Rosa c
605 With Kelly c. 607 w/personal c ... 6.00

WALT DISNEY'S DONALD AND MICKEY
(Formerly Mickey and Donald)
No. 19, Sept, 1990-(1990-91 50, size)
The Rose Publishing Co. (Gladstone)
19, 21-24, 26-30: 19-Barks. Murry c. 22-Barks "Clement" story r/WOGS #146 ... 4.00

WALT DISNEY'S DONALD DUCK
Dec, 1952-No. 5, 1953 ... 5.00
6-8 ... 5.00

WALT DISNEY'S DONALD DUCK
Oct, 1986-No. 299, May, '96; No. 300 Sept, 1996-Present (2.50)
Gladstone/Disney Comics
2-6a ... 1.00
267-269 ... 1.00
270-272, 274-276, 278-Regular Edition ... 2.00
273, 277-Limited Collector's Edition ... 3.00
279-285, 287-294, 296-Regular Edition ... 2.00
288-Rosa c/a-pin-ups ... 3.00
286-(2.95, 68 pgs.)-Rosa c ... 3.00
295-300 295 Regular Edition ... 2.00
295-Limited Collector's Edition ... 3.00

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 20, Apr, 1990 (digest)

Venom: Tooth & Claw #2

WALT DISNEY'S DONALD DUCK AND MICKEY MOUSE
1995-Present (2.50, color)
Gladstone/Disney Comics
Pinnacle-c/Rosa s/c ... 1.50

WALT DISNEY'S UNCLE SCROOGE
Aug, 1952-No. 247 Apr, 1990 (Color)
No. 248 June, 1990-Present
Gladstone/Disney Comics #243 (2.00) Carl Barks 49th c
#244 ... 25.00
2 ... 15.00
3-5 ... 10.00
6-10 ... 7.00
11-20 ... 5.00
21-30 ... 4.00
31-50 ... 3.00
51-247 ... 2.00
248-260 ... 2.25
261-Carl Barks c ... 3.00
262-265, 267-269, 272-Rosa c ... 2.00
266-Rosa c/a-pin-ups ... 3.00
270-273, 275, 276 ... 2.00
277-(2.95, 68 pgs.)-Rosa c ... 3.00
278-Barks c ... 2.00
279-Rosa c/a-pin-ups ... 3.00
280-Barks c/a-pin-ups ... 3.00
281-Barks c ... 2.00
282-Rosa c/a-pin-ups ... 3.00
283-Barks c/a-pin-ups. Variant-c ... 3.00
284-Barks c/a-pin-ups ... 2.00
285-Barks c/a-pin-ups. Variant-c ... 3.00

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (see Scrooge Adventures #1 '87)
1-(2.50, color, 52 pgs.)-Rosa c/a ... 3.00
2-Rosa c/a ... 2.50
3-Rosa c/a ... 2.00
4-Rosa c/a ... 1.50
5-Rosa c/a ... 2.00
6-Rosa c/a ... 1.50
7-Rosa c/a ... 2.00
8-Rosa c/a ... 1.50
9-Rosa c/a ... 2.00
10-Rosa c/a ... 1.50
11-Rosa c/a ... 2.00
12-Rosa c/a ... 1.50
13-Rosa c/a ... 2.00
14-Rosa c/a ... 1.50
15-Rosa c/a ... 2.00
16-Rosa c/a ... 1.50
17-Rosa c/a ... 2.00
18-Rosa c/a ... 1.50
19-Rosa c/a ... 2.00
20-Rosa c/a ... 1.50

WALTER THE INNOCENT
Nov, 1992-No. 4, May, 1993
(2.50, color, limited series)

Dark Horse Comics
1-4 Mask-Variant ... 2.00

WANDERING STAR
1993 Present (2.5)
Pan & Ink Comics Studio / Northstar
1 9 12 30 Jan 1; Wood c-in-c-#1 ... 3.00
10-11 30 Image 2.5
12 17 12 (1/96) 2.50 1st issue ... 2.50

WARP (1 93) v1 2

WANTED THE WORLD'S MOST DANGEROUS VILLAIN
July-Aug, 1972-No. 9 (Aug, 1973 (All 20¢ issues)
1-Adams, Wood c-in-c ... 12.00
2-Adams c ... 7.00
3-9 ... 4.00

2 Batman stories; Superman story reprinted from Batman #25 ... 8.00
3 9 All GA reprints ... 4.00

WARBLADE: ENDANGERED SPECIES
Jan, 1995-No. 4, Apr 1995
(2.50, color, limited series)
Image Comics/Wildstorm Productions
1-4: 1-Gatefold wrap-around c ... 2.50

WARCHILD
Apr, 1995-No. 4, Aug, 1995 (2.50, color)
Maximum Press
1-Gatefold-c/s ... 3.00
2-4 ... 2.50
2-variant c ... 3.00

WARLOCK (The Power Of ...)
See Fantastic Four #66 #7
Incredible Hulk #178, Infinity War
Marvel Premiere Silver Surfer Beginning Stan, The #50 Aug, 1972-No. 8 Oct, 1973, No. 9, Oct, 1975-No. 15, Feb, 1976
Marvel Comics Group
1-Origin retold by Kane ... 2.00
2-3 ... 1.00
4-8: 4-Death of Eddie Roberts
9-End Thomas saga begins
Thomas cameo; Starlin c/a-in #9-10 ... 1.00
10-Origin recap Thomas & Gamora
Thomas c/story, Thanos vs. Magus cameo ... 2.00
11-Thomas app., Warlock dies ... 1.00
12-14: Sage cont. 14 last 2.64 issues ... 10.00
15-Thomas c/story ... 1.00

WARLOCK (Special Edition pin cover)
Dec, 1982-No. 6, June 1983 (1.00, Marvel Comics Group
1: 6: Thomas c/s-Starlin c/a-#1-6
9 13, Moon Knight ss-35, Avengers Ann. #10 ... 5.00
Special Edition #1 (12/83) ... 2.00

WOCAS #604

WARLOCK
May, 1992 No. 6, Oct. 1992 (2.50, color, mini-series)
Marvel Comics
V2#1 &=/Warlock Special Edition series 2.50

WARLOCK AND THE INFINITY WATCH
Feb, 1992-No. 42, July, 1995 (1.75/1.95 color)
Marvel Comics
1-2: 1-Starlin script, Austin c/p(i) 4.00
3 & 7: sequel to Silver Surfer/Inf. Gnt/ script recap Warlock 2-Starlin Moondragon 2.00
3-24, 26, 27: 7-Resists The Magus. Moondragon app. 8, 9-Cosmos battles Thanos c/p. 10-Thanos c/by 13-Hulk app. 1.75
25-Q"95, 32 pg.(=Dx cvr embossed double c.; Thor &Thanos app. 3.00
28-42: 28-Begin 1.95-c. board cvr and sheet. 42-Final issue 2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb. 1994 (2.00, color, mini-series)
Marvel Comics
1: (i) 9-Hulk grabs Sail & embossed-c; origin retold. Starlin scripts begin. Kevin Williams 3.00
2-8: 3-Thanos & Mephisto c/story. 4-vs Magus c/story 2.00

WARLORD, THE
Jan-Feb, 1977-No. 133, Winter, 1988-89
National Periodical Publications/DC Comics
1-Conan's from Tor issue Special, Mrvl. Grudd 15.00
2-Intro Machette 8.00
3-5 ..... 5.00
6-10: 6-Story Munch. 9-New costume. 4.00
11-20: 11-Origin 3.00
21-40: 37, 38-Origins Grace Choi 2.00
41-47, 49-130: 132, 51-Reprints #1 100-double size 1.50
48-(52 pgs.)-1st app. Arella 3.00
131-141 (w/68 pg. Giants) 2.50
1231-Last issue (52 pgs., 1.50) 1.50
Annual 1 (1982) 2.00
Annual 2-6 (1983-87) 1.00

WAR MACHINE
See Iron Man #281, 282 & Marvel Comics Presents #1 (57)
Apr, 1994-No. 28, Apr, 1996 (1.50, color)
Marvel Comics
1-Action" Edition (no date, 75¢, B&W, 16 pgs.) 0.75
1-(2.95, 52 pg.)-Collectors Ed., embossed foil-c; Collin app. 3.00
1 (2.00, 52 pgs.)-Newsstand Ed., Cable app. 2.00
2-14, 16-25: 2-Bound in trading card sheet; Cable app. 2,3-Deathlok app. 22-vs. Iron Man 1.50
15-(2.95)-Holographic-c/16 pg. Marvel Action Hour preview and action print; red/yellow logo 3.00
15-(1.50)-Flip Book 2.50

WARRIOR
May, 1996-Present (2.95, color)
Ultimate Comics
1-4-Weiner s/Collazo-c/a-3-wrap-around c. 4-Warrior #1 in relics, pinups, Quesada & Palmiotti-c 3.00
1-variant-c 7.00

WARRIOR NUN AREALA (Apocalyptic Press)
Dec, 1994-No. 3, Apr, 1995 (2.95, color)
1-Special Ed. (5,000) 10.00
1 ..... 4.00
2-3 ..... 3.00
3-bagged w/CD 6.00
Preview (95¢) 1.00

WARRIORS
1993 (F, B&W, one-shot)
CFD Productions
1-Lesnick. Dark Crne-a 25.00

WATCHMEN
Sept, 1986-No. 12, Oct, 1987 (mini series) DC Comics
1-12 ..... 4.00
Hardcover Collection, si-p-cass) (Graphitti Designs) w/1-12 w/new material 50.00

WEAPON X
Mar, 1995-No. 4, June, 1995 (1.95, color)
Marvel Comics
1-Age of Apocalypse 6.00
2-4 ..... 4.00

WEAPON ZERO
(Image Comics/Top Cow Productions)
June, 1995-No. 4, Oct, 1995 (2.50, color)
0-4-Simonson script 3.00
...SILVER SURFER (w/Marvel)
Jan, 1997 (2.95, color)
1-Dan's Rage pt. 1 ..... 3.00
...VOLUME II
Mar, 1995-Present (2.50, color)
1-9 Generation-X begins Top Cow 2.50

WEB OF SCARLET SPIDER
Oct, 1995-No. 4, Jan, 1996 (1.95, color)
Marvel Comics
1-4 replaces "Web of Spider Man" 2.00

WEB OF SPIDER-MAN
Apr, 1985-No. 129, Sept, 1995 Marvel Comics Group
1-5th app. black costume 4.00
2-3 ..... 12.00
4 & 7 Hulk x-over 9.00
5-10: 10-Punisher c 6.00
11-20: 18-(9/86)-1st app. Venom (behind the scenes, not shown) 19-Intro Hitman & Jigsaw 5.00
29-New Holographics (Moondoc), Wolverine app. 15.00
30-Origin recap Race & Hologafoil-(variant) 15.00
31, 32-Six part Venom storyline begins 10.00
33-37, 39-47, 49 ..... 3.00
38-Holographic app. 7.00
48-Origin & 1st full app. of alternate Hologafoil (Demogoblin) conf'd from Spect. Spider-Man #147 ..... 25.00
50-(1.50, 52 pgs.) 2.00
51-Cosmic Spidey cont. from Sp. Spider-Man 10.00
60-65, 68-85: 67-69, 91-94: 84-Begin 6 part Race & Hologafoil story. 93, 94-Hologafoil (Venom/debut) returns-c/pt. 2.00
66, 67, 86 66,67-Green Goblin app. as a super hero. 86-Venom leaves Hologafoils, 1st Demogoblin 3.00
90-92 (1.95, 52 pgs.) Silver Hologafoil-c, polybagged w/poster 5.00
90-2nd print gold hologram-c 2.00
95 Begin 4 part x-over w/Spirits of Venom 2.00

96-99, 101-106, 104-1/2x-Mcgf-sketch cvr/sc ops 2.00
100-(2.95, 52 pgs.)-Hole-grads foil-c; intro new Spider-Armor 3.25
107-111: 107-Intro Sandblaster. 108-Spider-Armor destroyed 2.00
112-116, 118-119-131, 134, 136-139: 112-Begin 1.50-c, bound-in trading card sheet. 113-Garrett app. 118-1st solo clone, Venom app. 119-Intro Kaine, Scarlet Spider, Venom app. 127-Mrs. Carnage pt. 2. 129-card insert 1.50
113 (2.95)-Collector's Ed. polybagged w/Mark L. Haj. preview of 5-ish cartoon & animation art 3.00
117-(1.50-Flip book, Power & Responsibility pt. 1 ..... 1.50
1 -(2.95)-Collectors ed. con. to-c/flip book 3.00
117-(4.50)-Direct ed. polybagged w/Marvel Milestone Annex: S-M #150 & coupon for Annex. S-M #296, S-M #33 & Spect. S-M #219 ..... 6.50
120-(2.25)-Flip book w/preview of the Ultimate Spider-Man 2.25
125-(2.95)-Holofoil-c. Green Story clone 4.00
125-(2.95)-Newsstand 3.00
Super Special (95), 3.95) 1-flip book 4.00
Annual 1 ('85) 4.00
Annuals 2-(1986) Arthur Adams-c 6.00
Annual 3-('87) 3.00
Annual 4 (88)-Evolutionary War 3.50
Annuals 5-('89) 2-Oct.-Atlantis Attacks 2.75
Annual 6-('90, 2 00)-Punisher backup story 2.75
Annual 7 ('91, 2.00)
Origin recap of Hologafoil-1 & 1, Green Goblin & X-Nemesis, Lenore/Austin-c. 23
Annual 8 ('92 2.25)-Venom story, pt. 3 ..... 3.75
Annual 9-('93, 2.95)-Polybagged w/card 3.25
Annual 10-('94, 2.95, 68 pgs.) 3.00
WEB/LA

Aug, 1996-Present (2.75/3.00, B&W) Lightning Comics
1 (2.75) 2.75
1a-(3.00) 3.00
1-(9.95)-Commemorative Ed. 10.00

WEBB MYSTERY TALES
(See DC 100 Page Super Spectacular #41)
July-Aug, 1972-No. 24, Nov, 1975 National Periodical Publications
1-Wrightson-c, Wrightson splash pg. 8.00
2-24 -Gi Anterino. 24-Wrightson-c 3.00

WEIRD WAR TALES
Sept-Oct, 1971-No. 124, June, 1983 National Periodical Publications/DC Comics
1 (Jun-1) -4, 7 -1 7 ..... 10.00
2, 3-Double-a. 2-Conrad-c & 3, 5-Heath-c. 6.00
4-7, 9, 10 5, 6, 10-Toth-c 4.00
8-Neal Adams-c(i) 7.00
11, 30 -3-Crossed & Robert-c/#2 ..... 3.00
51-63, 65-67, 69-124, 93-Intro/origin Creature Commandos (10) Intro/origin G.I. Robot 1.75
64, 68-Frank Miller-c 2.00

WEIRD WESTERN TALES (DRAKA #83)
No. 12, June-July, 1972-No. 70, Aug, 1980 (Formerly All Star Western)
National Periodical Publications
12-(52 pgs.)-3rd app. Jonah Hex. Bat-Lash & Pow Wow S+b+r+ 11 Deaths by Need Adams/Wrightson 25.00
13-4th app. Jonah Hex. Four Aces 15.00
14, 29-14-Toth-c. 29-Origin Jonah Hex 9.00
15-Neal Adams c/a. Jonah Hex 9.00
16, 17, 19-28, 30, 33 Jonah Hex-a-all 38-last Jonah Hex 4.00
18-1st all Jonah Hex issue (7/8/73) & begins 8.00
20-39 -39-Origin/1st app. Scalphunter & Iregara 3.00

WEIRD WONDER TALES
Dec, 1973-No. 22, May, 1977
Marvel Comics Group
1-Wolverine+/Mystic #6 (Eye of Doom) 4.00
2-22: 19-22-Dr. Droid (Dracula) r 2.50

WEIRD WORLDS
Aug-Sept, 1972-No. 9, Jun-Feb, 1974, No. 10, Oct-Nov, 1974
National Periodical Publications
1-John Carter, Warlord of Mars & David Innes of Pellucidar (1st DC app.). Kubert c (#1-10 are 20¢ issues) 6.00
2-7 Frazetta-c. 3-Starlin-c 3.00
8-10: 8-Joan Wolf begins (1st app.) by Chaykin 1.75

WEREWOLF
(Also see Dracula & Frankenstein)
Dec, 1966-No. 3, Apr, 1967
Dell Publishing Co
1-1st app. Dieter Ismal 8.00
2, 3 ..... 5.00

WEREWOLF BY NIGHT
(Also see Giant-Size)
Sept, 1972-No. 43, Mar, 1977
Marvel Comics Group
1-Moog-o-con'd/Marvel Spotlight #4 ..... 45.00
2 ..... 15.00
3-5 ..... 15.00
6-10 ..... 12.00
11-(4/74)-1st new origin, Ormsby-c/story 9.00
21-31 ..... 7.00
22-Origin/1st app. Moon Knight (8/75) 55.00
32-2nd app. Moon Knight 32.00
34-36, 38-43 ..... 4.00
37-Starlin-c/story 8.00

WEST COAST AVENGERS
Sept, 1984-No. 4, Dec, 1984 (Mini-series) Marvel Comics Group
1 ..... 2.00
2-4 ..... 1.50

WEST COAST AVENGERS
(Avengers West Coast #48 on)
Oct, 1985-No. 102, Jun, 1994
Regular series
Marvel Comics Group
V2#1-20 ..... 1.50
21-47 ..... 1.00
42 3-D+ Equinox-c. sarcto begin, ends #50 ..... 2.00
43-49 -48 becomes, Avengers West Coast 1.10
50-Re-intro original Human Torch 1.50
51-74, 76-99 (97.98 Variant/Wolverine/day 1) 1.25
75-(1.50, 52 pgs.)-Flip Four x-over 1.50
100-(3.95, 68 pgs.)-Holo foil embossed-c; wraparound cover 4.00
104, 102, 101-X-Men x-over 1.25
Annual 1 ('86) 2.00
Annual 2 ('87, 1.25) 2.00
Annual 3 ('88)-Evolutionary War 2.75
Annual 4-('89, 2.00)-Atlantis Attacks 2.20
Annual 5-('90, 2.00)- Annual 6 -('91, 2.00) 2.00
Annual 7 ('92, 2.25)-Darkhawk app. 2.25
Annual 8 ('93, 2.95)-Polybagged w/card 3.00

WESTERN GUNFIGHTERS
Aug, 1970-No. 33, Nov, 1975
(1: 6 68 pgs. 7: 52 pgs.)
Marvel Comics Group
1-Ghost Rider (western) begins, ends #7 ..... 5.00
2-20: 7-Origin Ghost Rider retold 3.00

KEY HOT COLD

10-Origin Rhett Hotz 12-Origin Mort Slade 3.00

WESTERN KID, THE
Dec, 1971-No. 3, Aug, 1972
(#3 20¢ issue)
Marvel Comics Group
1 Reprints, Rom #s/a(3) 4.00
2-3 2 Reprints, Severin c 2.50

WESTERN TEAM-UP
Nov, 1973-(20¢)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid ... 2.00

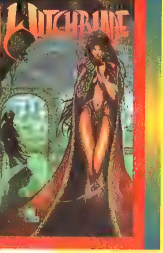
WESTWORLD
June, 1994-Present (1 91/2.50, color)
Image Comics/Wildstorm Productions
1-"Info" c, Gabrielli wraparound c; Portacio/Williams a(p) 3.00
1-Chicago Comicon Ed. 10.00
2-4 ..... 3.00
2-Alternate Portacio c see Deathblow #5 ..... 15.00
5-12: 50¢ #7, 9, 12. 13-Portacio c. 16-"Fire from Heaven" pt 1 ..... 2.50
8-(1 95)-Newsstand, Wildstorm Rising pt 7 ..... 2.00
9-12 50¢-Direct Market Wildstorm Rising pt 7 ..... 2.50
Sourcebook 1 (10/95, 2.50)-Red & blue-ink comics 3.50

WHAM-O GIANT COMICS
Apr, 1957
(Newspaper size; 98¢, one-shot, full color)
Wham-O-Mfg. Co.
1-Bolton & Goozy Bumpkin by Wally Wood 45.00

WHAT IF?
Feb, 1977-No. 47, Oct, 1984
Marvel Comics Group (All are 52 pgs.)
1-Intvl origin Spider-Man, Elf ... 20.00
2-Origin Hulk retold 12.00
3-5 ..... 8.00
6-10: 8.0.-Stevens p/i in backup * Man-Spider* 7.00
11, 12 ..... 5.00
13-Conan, Buscema c/a 7.00
14-16 ..... 4.00
17-Ghost Rider & Son Of Satan app. 8.00
18-26, 29: 18-Rep.#26 c 3.00
19-Spider-Man, 32-Origin Dr. Doom retold 4.00
27, 28, 32-X-Men app., Miller c. 28-30-Kp Miller, Ghost Rider app. 10.00
30-"What If Spider-Man's Clone Had Lived?" 10.00
31-Begin 1 00¢-c, X-Men app., Wolverine app. 15.00
32-47: 32-Obli & Alien & Silver Surfer app. 3.00
Special (6/88, 1.50, color) 2.00

WHAT IF...? (2nd Series)
July, 1989-Present (1 25/1.50, color)
Marvel Comics
V2#1-Evolutionary War 4.00
2-5: 3.0.D., Punisher app. 2.75
6-8-War 2.00
7-Wolverine app., Infinity c/tie 5.00
8, 11, 11 Alt/foiled ed.) 2.25
9, 12, 14-War 3.00
10-Punisher app. 3.00
13-15, 17-21, 23, 27-29: 13-Pol. X app., Jim Lee c. 15-Capt.Am c/p. 28-Nova 1.50
16-Conan battles Wolverine 4.50
20-Silver Surfer by Lim/Austin c/a 3.00
24-Wolverine, Punisher app. 2.75
25 (1.50, 52 pgs.)-Wolverine app. 3.00
26-Punisher app. 2.00
30 (1.75, 52 pgs.) 1.75
31-40: 31-Cosmic Spidey & Venom app. 1.50
47-Wolverine 1.50
48 (1.75, 52 pgs.)-Avengers vs

Galactus 1.75
42-49, 51-60, 43 Wolverine
44-Venom/Punisher. 45-Ghost Rider
46-Goblin story. 47-Magneto. 48-Silver Surfer/Thanos. 52-Dr. Doom
54-Death is timed. 58-Punisher
59-Wolverine. 60-X-Men Wedding Album 1.25
50 (2.95, 52 pgs.)-Foil embossed c, "What If Hulk Had Killed Wolverine" 3.00
61-94: 61-Begin 1 50¢-c, bounded-in sheet. Spider-Man 74 & Men 76-Red Watcher-c title. 77, 81-X-Men. 78-Ruby-c. 80-Hulk. 83-Daredevil, Dr. Strange, Elektra. 84, 85-X-Men. 86-Spider-Man. 87-Sabretooth. 88-Spider-Man. 89-Fantastic Four. 90-Cyclops & Phoenix. 91-The Hulk. 93-Wolverine. 94-Juggernaut 1.50
95-(2.95, 52 pgs.)-3-D c 3.00
3-4 (2.50) 3-Lee/Liefeld c. 4-Pollyboggard w/Rogers card. 1st app. Wylie by Stroman, Youngblood comics 6.00
4-Variant w/Wylie Foil c 8.00
5-7 (1.95) 5-Deodato, Art Thompson, Elektra. 6-8. 85 X-Men. 86-Spider-Man. 87-Sabretooth. 88-Spider-Man. 89-Fantastic Four. 90-Cyclops & Phoenix. 91-The Hulk. 93-Wolverine. 94-Juggernaut 2.50
8 (12-96) 8-Comes at X-Men's Jean Grey & Scott Summers ... 4.00
8 I-Alternate Portacio c, see Deathblow #5 ..... 15.00
13-19, 21-24, 26-31 13 Jim Lee/Scott Williams, C. Claremont-a/Lamp. 14-Cameo-d by 16 C.Claremont-c/p.lim. 27-Begin Alan Moore's "What If Fire From Heaven" pt. 7. 30-



Witchblade #56

Fire From Heaven" pt. 13. 31-Joe c/a 2.50
20-(2.50) Direct Market Wildstorm Rising Part 2, bound-in card 3.00
20-(1.95) Newsstand, Wildstorm Rising Part 2 ..... 2.25
25 (4.95) wraparound foil c, Alan Moore's 5.50
WILDC.A.T.s Sourcebook 1 (11/94, 2.50)-Foil embossed c/note; Gold ed.) 2.50
WILDC.A.T.s Sourcebook 2 (11/94, 2.50)-Wraparound c 2.50
Compendium (6/92, 9.95) Polybagged w/Trial w/Issue #0 ..... 10.00
Special 1 (11/93, 2.50, 52 pgs.)-Travis Charest/Williams c/a & group p. 3.50

WILDC.A.T.s TRILOGY
June, 1993-No. 3, Dec, 1993
(1.95, color, resize-sized)
Image Comics/Wildstorm Productions
1-(2.50)-Main color foil c. Jae Lee c/a. 2.50
1-(1.95)-Newsstand ed., w/o foil c. ... 2.00
2, 3-Jae Lee c/a 2.00

WILDSTAR (Image Comics/Wildstorm Productions)
1994/1995 (2.95/4.95, color)
Chamber of Horrors (10/95, 3.50)
Bailey-c 3.50
Rarities 1 (12/94, 4.95, 52 pgs.)-I'd Let Gen 13 ..... 8.00
Sawtooth Special 1 (12/94, 2.95) 6.00
Sawtooth Special 2 (9/95, 2.50) 3.00
Universe Sourcebook (3/95, 2.50) 2.50
(#1/95, 2.50, limited series) 1-4-each 2.50
Yearbook 1 (1995, 2.95) 3.00

WILDSTORM RISING
May, 1995-(1 95/2.50, color)
Image Comics/Wildstorm Productions
1-(2.50)-Direct Market Wildstorm Rising Part 1; bound-in card 2.75
1-(1.95) Newsstand, Wildstorm Rising Part 1 ..... 2.25
2 (2.50) Direct Market, Wildstorm Rising Part 10; bound-in card 2.75
2 (1.95) Newsstand, Wildstorm Rising Part 10 ..... 2.25
3-(2.95)-(1.95) BWS-c 20.00

WILD WEST SHOW, THE
1996 (5.95, B&W, TPB, one-shot)
Mojo Press
art-Western stories by various inc Ironside 6.00

WILD WILD WEST, THE (TV)
June, 1966-No. 7, Oct, 1969
Gold Key
1-Adv/Wilderness 115.00
2 ..... 82.00
3-7 ..... 65.00

WILLOW
June, 1996-Present (2 95, B&W)
Angel Entertainment
0(1) 3.00
0-(5.95)-"Black Magic" flip c 6.00
0-(10.00) "Nadia" Ed. 10.00
1-(5.95) Nadia Ed. 6.00

WISE SON: THE WHITE WOLF
Nov, 1996-No. 4, Feb, 1997 (2.50, color, limited series)
DC Comics/Milestone
1-4-Hi-Dic Anderson c 2.50

WITCHBLADE
(Image Comics/Top Cow Productions
Nov, 1995-Present (2.50, color)
Image Comics/Top Cow Productions
1/2 1-comic 12.00
1-Canvas-(sp) in all 10.00
2 ..... 8.00
3 ..... 5.00
4-11 8-wrap-around c, 9-Daniel-(sp) 4.00
10-Gerhart #0 ..... 2.50
11-Variant 5.00
12-Variant 5.00
12 (2.95) volume alternative 4.00
COLLECTION EDITION
July, 1996-Present
(4.95, color, limited series, square bound)
1-1 of 1/1/2, 2-2/3, 3-3/5, 4-1/7, 8 ..... 5.00
Slipcase (10/95) 11.00

WITCHCRAFT
June, 1996-No. 2, Aug, 1994
(2.95, color, limited series)
DC Comics/Vertigo
1-3-Kelaire c, Robinson s 5.00
1-Platinum edition 30.00
1995 (4.95)-1-of-3, new Kelaire c 15.00

WITCHING HOUR
(Combined with the Shadow/also with #181)
Feb-Mar 1969-No. 85, Oct 1979
National Periodical Publications/ DC Comics
1-Tells-of-Three Witches 24.00
2, 6: 6-Toth-a 12.00
3, 5-Wrightson c. 3-Last 12¢ issue ... 9.00
4, 7, 9-12 ..... 7.00
8-Both Neal Adams c/a 8.00
13, 14: 13-Neal Adams c/a. 2 pg. 4
Williamson/Crandall, Severin-a 5.00
15-20 ..... 3.00
21-85: 38-(10/0) pgs.) 2.50

WOLVERINE
(Also see Incredible Hulk #160, 181 & Kitty Pryde & ...)
Sept, 1982-No. 4 Dec 1982 (Mini-series)
Marvel Comics Group
1-Miller c/a-a in all 35.00
2, 3 ..... 25.00
4 ..... 27.00
175 (7/87, 4.95)-r/1 4 ..... 8.00
176 (9 90/ 2nd printing 2.50

WOLVERINE
(Also see Marvel Comics Presents)
Nov, 1988-Present (50/1 75/1 95 color)
Marvel Comics

FACT
Doctor
Strange's
first
meeting
in
Bronze
Tomb.

COMIC BOOK

Annual 4 (89), 2.00 Atlantis Attacks 2.50
Annual 5 (90), 2.00 New Mutants
cover 2.50
Annual 6 (91), 2.00 New Warriors
X-Force spec. 2.50
Annual 7 (92), 2.25 1st Generation
X-Factor 2.25
Annual 8 (93), 2.95;
Bagged w/trading card 3.00
Annual 9 (94), 2.95 Adventure 3.00
Prisoner Of Love (90), 4.95 Sketches
& Stories 5.00

X-FILES, THE

Jan., 1995 Present (2.50 cover)
Topps Comics
(2.50)
Scully variant c. 8.00
O'Malley variant c. 8.00
1/2 (w/trading card) 25.00
1 Adaptation of TV Show; Dirct Market &
Newsstand, Wrzesn Exmc on all 45.00
2 25.00
3-4 14.00
5-10 5.00
11-20, 21 w/bound-in card 2.50
Annual 1, (2.95) 9.00
ashcan giveaway w/Star Wars Galaxy
Mag. (B&W) 15.00
ashcan giveaway w/Nu Images Illustrated
30.00
Comics Quest 1,2 (1.50) 3.50
Comics Quest 3 (2.50) 4.00
Special Edition 1 (4.95) r/1-3 5.00
Special Edition 2 (4.95) r/4-6 5.00
Special Edition 3 (4.95) r/7-9 5.00
...Special Edition 4 (4.95) r/10-12 5.00
1998-1999 (2.50) 20.00

X-FORCE (See New Mutants #100)
Aug., 1991-Present (1.00/1.25/1.50, color)
Marvel Comics
1 (1.50, 52 pgs.)-Holyoaged with 1 of 5
Marvel universe cards;
Liefeld-(p)-1-7,9,11(p), c-1-9 3.00
1 With Cable card 4.00
1 2nd printing, metallic ink c on bag or
card 1.75
2,3: 2-Deadpool-c/story 2.00
4-Spider-Man & new w/Spider Man #1 6
3.00
5-10: 7, 9, 10-Wrapover X appx. 2.00
11-19 spp. Fan Pack Sentinels With Pack
in CABLE-BLOOD & METAL #1 . . . 2.50
11-15, 19-24, 26-33 15 Cable leaves
X-Force; Cable-c begins-ends #25
26,27-Cable-c/story 2.00
16-18(1.50) Holyboaged w/trading card
2.50
25 (3.50, 52 pgs.) Wraparound c-
w/Cable hologram, Cable returns 6.00
34-37, 39-43, 34 Begin 1 50-c,
bound-in card 2.00
38 (2.00)-Newsstand edition 2.50
44-1st Soffen c/story 5.00
45-48 (1.95) Celebration Editions 2.25
44-49, 51-62 44-Intro from "Age of
Apocalypse" 45-Sabretooth app. 46-
Onslaught 48-Sebastian Shaw app. 52-
Rob app., Onslaught 55-vs. S.H.I.E.L.D.
56" Deadpool app. 57-5 trailer, X Men-
c/app., "Onslaught" 58-"Onslaught" 59-
w/Cant mstr; return of Longshot 60-
Dr. Strange app. 2.00
50 (3.95) gatefold wrap-around foil c 3.00
50 (3.95) Limited version 15.00
Annual 1 ('95, 2.25) Nu Liefeld-c/a, 1st
Capelle-a on X-Force 2.25
Annual 2 ('96, 2.95) Holyboaged
w/trading card, intro X-Treme 3.00
Annual 3 ('94, 2.95, 68 pgs.) 3.00
...And Spider-Man: Sabotage no (11/92,
6.95, TPB) r/X-Force #2,4 & SM #16
7.00
one Cable 15 (12/93, 3.95, color)
4.00

...YOUNGBLOOD
(See TOONTOWN and X-FORCE)
Aug 1996 (4.95, color)

X-FORCE MAGAZINE
Nov. 1996 (3.95, color, one-shot)
Marvel Comics
1-r/ Liefeldc ... 4.00

X-MAN
May, 1995-Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 6.00
1 2nd print 3.00
2-4 4.00
5-24 5.7 Madelyne Pryor app 10-Prof X
app., 12-vs. Excalibur 13-Marauders,
Cable-app. 14-vs. Cyber, Onslaught-app.,
15-17-vs. Holocaust 17-w/"Onslaught
Update" 18-X-Force-c/app.; Marauders
app., "Onslaught" 19-"Onslaught"
20-Abomination-c/app 21-Bishop-c/app
24-Spider-Man, Morbius-x-over 7.0
1/2 (2.95) wrap-around c, Age of
Apocalypse 3.00

X-MEN (Uncanny X-Men, Nos. 142-present, see Giant-Size) Sept., 1963 Jan., 1981
Marvel Comics
1-Origin & 1st app. The X-Men (Cyclops, Angel, Beast, Iceman & Marvel Girl begin), 1st app. Magneto & Prof X

GD	FN	NM
375.00	1125.00	4500.00

2 1st app. The Vanisher 1400.00
3-1st app. The Blob 550.00
4-1st app. Quicksilver, Scarlet Witch, 2nd app. Magneto 485.00
5-Magneto & Evil Mutants c/story 345.00
6-10: 6-Sub-Mariner app. 7-Magneto app. 9-Early Avengers x-over 10-1st S.A. app. Ka-Zar 250.00
11, 13-15: 15-Origin Beast 200.00
12-Origin Professor X, origin & 1st app. Juggernaut 275.00
16-20: 19-1st Mimic 100.00
21-27, 29, 30: 27-Spider-Man comes to X-Men 75.00
28-1st app. The Banshee 125.00
31-34, 36, 37: 34-Adkins c/a 55.00
35-Spider-Man app. (8/67) 70.00
38-Origin of The X-Men feature in #38-57 ..... 75.00
39, 40: 39-New costumes 55.00
41, 49, 64-1st app. C.A. Rover in S.A. 50.00
42-Sersi app. 1st Polaris, r. 50.00
50, 51-Sherlock/c/a 50.00
52-55 ..... 35.00
53-Barry Smith-c/a.
1st comic book work 55.00
54, 55: 55-Irish cover 54.00
56-1st app. Havok (in costume) 60.00
57-1st Polaris 55.00
58-Last new story with original X-Men (2/70), X Men battle Hulk 45.00
60-70, 72-74: All 52 pgs. 67 r/Sheena (12/70) & end #93, 99 r/ earth gag between Hulk & 611 ..... 27.00
71, 73-93: 83-r/X-Men #35 (Sjuggy spp.) 11.00
71-Last 15¢ issue 22.00
74-New X Men begin (8/73), see Giant-Size X-Men for 1st app. 375.00
94-Version vs. Mark Jewelers pull-out ad 375.00
95-Death of Thunderbird 75.00
96-99: 2.84 & 30¢ versions exist 55.00
100-Old X Men vs. New X Men 100.00
101-Phoenix origin concludes 45.00
102-107: 102-Origin Storm 23.00
108-Byrne-p begins as X-Men, see Marvel Team-Up #93 for 1st Byrne X-Men 45.00
109-1st Wendigo 36.00
110, 111 ..... 30.00
112-119 ..... 20.00
120: 1st app. Alpha Flight (cameo) 40.00
121-Alpha Flight (1st full story) 45.00
122, 128: 123-Spider-Man x-over 18.00
129-1st app. Kitty Pryde; begin Dark Phoenix saga 270.00
130-1st app. Dazzler (by Byrne 12/80) 200.00
131-135 ..... 14.00
136, 138 ..... 14.00
137-Phoenix dies; double size 18.00
139-Wolverine's new costume 10.00
140-Alpha Flight app. (also in #139) 28.00
141-Intro Future X-Men, Intro Rachel (Phoenix II) 30.00

X-MEN

Oct., 1991-Present (1.00/1.25, color)
Marvel Comics Group
1-(1.50, 52 pgs.) Four different covers (Jim, Jae Lee, New Team & Lee-c/a begins, ends #11 ..... 3.00
1-(3.95)-Foil-cover (4 cover st, double gatefold c; casted stock 5.00
2-7: 4-Wolverine-c/app. 6-Storm-c/app. 7-Cable-c/app. 4.00
8-(1.95)-Foil-cover (4 cover st, double gatefold c; casted stock 5.00
9-Special 95 (2.95) 4.00
9a-(2.95) wrap-around c 3.00
"Adiosx" #1 ..... 1.50
Fatal Attractions (94 17 95 TPB)
r/X-Factor #92, X-Force #25 Uncanny
X-Men #304 X-Men #25 Wolverine #75,
Excalibur #51 ..... 18.00
Gen! Lives! Nor-Kills (8/94, 6.95,
Graphic novel) 7.00
The Coming of Bishop (95, 12.95, TPB)
r/Uncanny X-Men #282, 285, #287 288 ..... 13.00

X-Force #54

X-MEN ADVENTURES (TV)

Nov. 1992-1996 (1.25 cover)
Marvel Comics
1 Based on the TV cartoon series 5.00
2-5: 3-Magneto c/story 2.00
6-10: 6-Sabretooth c/story
7-Cable c/story 1.50
10-Archangel guest star 2.00
11-14: 11-Cable-c/story 2.25
15-17 (75, 32 pgs.) 1.75

VOLUME II
1 (1 2nd print) 2.50
1-Gold Edition (15,000 made), sold thru
Diamond for $19.40 ..... 20.00
2-7: 2-Iceman & Angel app. 3-Death of Thor 1.25
8-19: 8-Begin 1.50-c, bound-in
trading card sheet 1.50
20-24: 20-25: 22-Romeo c 2.00
25 (2.50 Double-size) 3.50
Special 1 (1.95) 4.00
Costs (5.95 one-shot, Hildebrand
bros.-c/a) 6.00

X-MEN (Marvel Comics)

...ALPHA
1994 (3.95, color)
1-r/Wraparound cmaster.com c 7.00
nn-r/#93 Gold logo 30.00

...ALPHA FLIGHT
Dec. 1985-No. 2, Dec. 1983 (Mini-series)
1, 2-Paul Smith-c/a 4.00

...AND THE ACCOLYTES, THE
Jan. 1986-No. 4, Apr. 1986 (Mini-series)
1-4 Gene Colan-c/a(p) in all 1.50

...ARCHIVES
Jan. 1995-No. 4, Apr. 1995
(2.25, color, limited series)
1-4: 1, 2 Textless cover art. Chromium
Cardstock-c. 4-featuring Magneto 2.25

...ARCHIVES FEATURING CAPTAIN BRITAIN
July, 1995-Feb. 1996
(2.95, color, limited series)
1-7-r/Leaker Captain Britain stories 3.00

...BOOKS OF ARAKKII
1995 (1.95, color one-shot)
1-printed pamps, w/text
VS THE BROOD
pgs. 1996 No. 2 Jan. 1996 (1.95, color
mini-series)
1,2-wrap-around c, Acetate Lithotr-clip
art 3.00

...CHRONICLES
Mar. 1995 (3.95 color)
1-Wraparound c, Age Of Apocalypse 7.00
2 Age of Apocalypse 5.00

...CLANDESTINE
Oct. 1996 Prev. 1996
2-pack silver wraparound
2-wrap-around c, Alan Davis c/a/Wa 3.00

...CLASSIC (Uncanny Classic X-Men)
No. 46, Jan. 1990-No. 121, Jan. 1995
46-69 71-78 80-89 91 96-98 99 1.25
70, 79, 90 92 (1.75, 52 pgs.) 90-r/#166
99 ..... 1.75
100-110 100-Begin 1.50-c 104 r/
X-Men #200 ..... 1.50

...CLASSICS
Dec. 1983-No. 3 Feb. 1984 (2.00 Baxter
paper)
1-3: 1-Intro by N. Adams 3.00

...EARBHALL
Sept. 1996 (2.95 color, one-shot)
1-r/Uncanny X-Men 232-234
wraparound c 3.00

...FISSES
Feb. 1996 (4.95, color,
1-r/Avengers Ann. #10, Unc. X-Men #266
Iron Man #231, 232 #181 ..... 5.00

...OMEGA
July, 1995 (3.95 color one-shot)
nn-End of Age of Apocalypse 5.00
nn-#1-99 Gold ed. 30.00

X-MEN 2099

Oct. 1993-No. 35, Aug. 1996
(1.25/1.50 color)
Marvel Comics
1-(1.75) Fa-c, Alan Lee/Adkins
Xuberi-c/a 2.00
1-2nd printing (1.75) 1.75
1-Gold Edition (15,000 made), sold thru
Diamond for $19.40 ..... 20.00
2-7 Lee-c(p) begin 3-Death of Thor 1.25
8-19: 8-Begin 1.50-c, bound-in
trading card sheet 1.50
20-24: 20-25: 22-Romeo c 2.00

X-Men '96

...HEARE
July, 1995 (4.95, color, 56 pgs.)
nn-A Man Really Returns 6.00

...RARITIES
1995 (5.95, color, one-shot)
nn-reprints 6.00

...ROAD TO ONSLAUGHT
Dec. 1996 (3.50, color, one-shot)
nn-r/x-men 3.50

...SPOTLIGHT ON... STARJAMMERS (see X-Man 1/04)
1995-No. 2, 1990 (4.50, 32 pgs.)
1,2-Silverprisms 4.50

...SURVIVAL GUIDE TO THE MANSION
Aug. 1995 (3.95, color)
1-Reprints/bound 10.00

...THE EARLY YEARS
May, 1994-No. 17, Sep. 1995 (1.50, color)
1-16-r/X-Men #1-16 w/new c 1.50
17-r/X-Men #17-19 ..... 2.50

...THE ULTRA COLLECTION
Dec. 1996-No. 5, Apr. 1995
(2.95, color, limited edition)
1-5-All previous, no story. 3 Brenton portfolio; 1 of 5 have 3-w/signature; portfolio 1-w/full-col poster 3.00

...THE WEDDING ALBUM
1994 (2.95, color, magazine size)
1-Wedding of Scott Summers & Jean Grey 3.00

...ULTRA II PREVIEW
1995 (2.95, color)
nn-Rutherford a 3.00

...UNLEASHED
1992-Present (2.95, color, 68 pgs.)
1 ..... 7.00
2, 4-9-origin of Magneto 5.00
11, 12, 17-Magneto & Rogue
12-"Onslaught". Juggernaut-c/app. 4.00
3-Sabretooth c/Story 7.50
10-Dark Beast replaces Beast 6.50
...VISIONARIES
1993 (6.95, color, TPB)
nn-Adam & Arlyn Kubert a 9.00

...VS. DRACULA
Dec. 1993 (1.75 color, 52 pgs.)
1-c/X-Men Annual No. 4 Austin(c) 1.75

...VS. THE AVENGERS, THE
Apr. 1987-No. 4 July, 1987 (1.50, color mini-series)
1 ..... 3.50
2-4 ..... 2.50

...X-NATION 2099
May, 1996-Present (1.99, color)
Marvel Comics
1-(3.95) wrap-around, Fall-c; Ramos a/c(p) 4.00
2-6, 2.3 Ramos-c. 4-Booksale c/app. 5-Booksale app. (cameo), 6-Reed Richards app. 2.00

X-O MANOWAR
Feb. 1992-No. 68, Sept. 1996
(1.95/2.25/2.50, color)
Valiant/Acclaim #1 Comics
1-Partial w/pin, Barry Smith c/pl 15.00
2-Barry Smith c/pl. 9.00
3-Spotlight(1) 7.00
4-1st app. Shadowman (cameo) 5.00
5-8, 5-B, Smith c; 6-Ditko-c/pl. 7,8 Unity x-over. 7-Wilson c 4.00
9-13, 12-1st app. Randy Calder 3.00
10-1st app. Ivar, Timewalker. 11-1st app. Pre-Rigel Comic Sleeves box no prize 4.00
14-16, 24, 26 & 33-20 Scroll # correct insert
27-29-Turok app. 28-w/Bound-in card
30-Spec. app. 31-Spec. new armor
33-Chaos Effect. 34-w/Bound-in "Sword Pack" card #2 w/20 pg. 3-Episode prequel. Sears-c 2.25
35 (3.50) Contains sound on Armageddon #0 ..... 3.50
44-68 (2.50). 50-X, 50-D, 51, 52 a,b Sears-c/a. 67-Cover-c/pl. 2.50
0 (8/95) 3.50) Wrap-around embossed chromium-c by Joe Quesada, angels, Solar app. 3.50
0-Gold 20.00
Retribution (1993, 9.95, TPB) Poly-bagged w/copy of X-O Database #1 ..... 10.00
Yearbook 1 (4/95, 2.95) 3.00

...IRON MAN: IN HEAVY METAL (see IRON MAN 1)
Sept. 1996 (2.50, color, limited series)
1-Incarso-c/Andy Smith-a 2.50

X-O MANOWAR (Volume Two)
Jul. Two Feb. 1997-Present (2.50, color)
Acclaim Comics
1,2-Wold/Augustyn-s 2.50
1-variant-c 2.50

X-ONIROS
Apr. 1996 (1.95, color)
Marvel Comics
1-"Apocalypse Comics", Cvr-c/pl. 2.00

XSE (see X-MEN)
Nov. 1996-Feb. 1997 (1.95, color, limited series)
Marvel Comics
1-4-Bishop & Shard app. 2.00
1-variant-c 3.00

X-TERMINATORS
Oct. 1988-No. 4, Jan. 1989
(1.00, color, mini-series)
Marvel Comics
1 ..... 3.00
2 ..... 1.75
3, 4 ..... 1.00

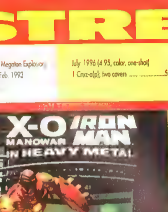
X-UNIVERSE
May, 1995-No. 2, June, 1995
(3.50, color, limited series)
Marvel Comics
1,2-Iss-n "Age of Apocalypse" 5.00

YAKKY DOODLE & CHOPPER (TV)
Dec., 1963 (Hanna-Barbera)
Gold Key
1 ..... 50.00

YELLOW CLAW
(See Giant-Size Man-Thing, 1-4)
Oct. 1956-No. 4, Apr. 1957 (All 10¢ issues)
Atlas Comics (Marvel)
1-Origin by Maneely 550.00
2-Kirby-a 350.00
3, 4-Kirby-a. 4-Kirby/Severin-c 425.00

YELLOW SUBMARINE
Feb. 1969 (Giant size, 68 pgs.)
Gold Key (Beatles movie tie-in)
35000-902- With pull-out poster 200.00
Without poster 55.00

YOUNGBLOOD (Image Comics/Extreme Studios)
(See Brigade #4 & Megaton Explosion)
Apr. 1992-No. 4, Feb. 1992
(1.95/2.25, color)
1-(1.95) Liefeld-c/a/pl. 1-(2.25) Platinum edition 3.00
1-Gold 5.00
1-Variant-c 2.00
1-Limited edition 10.00
2-Liefeld-c/a/pl 2.00
2-Variant-c 2.00
3-Liefeld-c/a/pl. Rob Liefeld app. 2.00
3-Variant-c 2.00
4-Liefeld-c/a/pl 2.00
4-Variant-c 2.00



X-O/Iron Man: In Heavy Metal

No. 6, June, 1994 (No #51)
Present (2.50, color, on-going series)
0-(12/96) 1.95) Countess-c/a/pl. 2 covers-r/green or beige logo, w/Image #0 coupon 2.00
1-Contains 2 cards, Liefeld/Kane in all (1st Image comic). Rip-book 8.00
1-2nd printing 3.00
2-Lenz, 1/92 cards; w/2 comic Rip-book 1st app. Shadowhawk. Prophet Berzerkers, Kirby & Darkhorn 5.00
2-2nd printing (1.95) 2.00
2, 5, 7, 10, 3-Quesada, 8/92 insert w/2 cards; Rip-book, 1st app. Supreme in back up. 4-(2/92) 2nd app. Keown's The Pitt; Bloodstrike app. 7-8 Liefeld c(s)/c(p)/a/pl. 8,9-(9/92, 9-1/Valentino c(p)/a) 2.50
6-(2.50, 32pg) Wraparound c. Battlezone (1MF c, 4/93 insert, 95) 3.00
Annual book (Liefeld-c/pl) 2.00
Battlezone 2 (7/94, 2.95) Wraparound c 3.00
Yearbook 1 (7/93, 2.50) Foil-1st panel 1st app. Tyrax & Kanan 2.50

...VOLUME II
Sept. 1995-Present (2.50, color)
1-10, 14, 1-A-Quesada, 3-variant-c(s). "Stalewatch. 4-"Extreme Destroyer" pt 4, pt/polybagged w/gaming card. 5-variant-c. 6-Angelo & Glory app. 7-Shadowhawk-c/app. 10-(7/96) Liefeld c. Rebecca w/Bandolier preview. 14 (12/96) 1st Maximum Press issue 2.50
1(9/96, 16.95)-r/ 17.00

...IN FORCE (w/Marvel Comics) see X-FORCE/YOUNG BLOOD

YOUNGBLOOD: STRIKEFILE
Apr. 1993-No. 11 Feb. 1995
(1.95/2.50/2.95, color, begun as mini-series)
Image Comics/Extreme Studios
1-Rob book w/Joe Lee c/a & Liefeld c/a in all 1st app. The Allen, Grizen, & Glory (note #1 Gold ed.) 2.00
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No. 24, Dec. 1953-No. 28, June, 1954
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24-Cripe Captain America, Human Torch & Sub-Mariner which are revived, Red Skull app. 850.00
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FRANK MILLER

TOO MUCH AIN'T NEVER ENOUGH

After months of discussion, television industry executives have tentatively agreed to a rating system that will categorize TV programs based on their appropriateness for children of various ages. Viewers will begin seeing these ratings on almost all entertainment programs starting next month...

The new system will be loosely based on the broad categories used by the Motion Picture Association of America for new movies executives said...

Critics...complain that a system based on the MPAA formula won't provide sufficient information for parents.

"An age based system doesn't tell you why a program is appropriate or inappropriate for an age group," said Vicky Rideout, a director of Children Now, a children's advocacy organization based in Oakland, CA, "this is better than nothing, but we're going to miss a great opportunity to do better."

—The Washington Post, December 3, 1996

Okay. So the above news item isn't exactly spinetingling. Nobody's going to fall out of his chair clutching his chest and gasping for breath, hearing that Hollywood executives suffered a failure of courage. And, to be fair, they were getting leaned on pretty hard. The leaners included the PTA and the American Medical Association (since when is fiction a *medical* concern, anyway? Exactly which organ is it bad for?). Also weighing in, and during an election year, was just about every politician you could wag a finger at, including the President of the United States.

No, the news is far from shocking. What is revealing, however, is the reaction Hollywood's capitulation got them from the censors.

"This is better than nothing, but..." Sister, that says it all. You folks just can't admit victory. Here the most pervasive entertainment medium in the history of the world slaps leg irons on itself and hands you the key, and you complain that the chain between its ankles is too long.

And make no mistake: this was naked capitulation. A rating system, as the MPAA's has demonstrated for all to see, is akin to throwing the barn door open to let the wolverines in. Once you give censors a "place at the table," as the commonly used, awful jargon goes, you've surrendered to their wrong-headed premises. You've invited them in, and told them that they make the rules.

Their "place at the table." One of many phrases like it, in our victim-oriented culture, where *customers* have been reduced to *consumers* like so many newborn chicks squawking, open-mouthed, for the one worm mama's got in her beak. No room for reasoned argument in that nest. He who squawks the loudest gets to eat.

These days, there's a whole lot of complaining going on about special interest groups and paid lobbyists, and how, catering to them for their campaign bucks, politicians surrender their principles and allow democracy to be sabotaged. And a whole lot of this complaining is justified. But at least the lobbyists specify what they want and settle for winning. To pick an example, the tobacco industry, odious as many may consider it (not including this writer; I believe in the right to suicidal behavior), the tobacco crowd, at least, has a simple enough position: Leave Us Alone. Or take the gun crowd. It's easier than finding an airbrush effect in an Image comic to figure out what they want: Guns.

But *grievance* groups have a completely different dynamic. While special-interest lobbyists happily settle for success at getting what they want, grievance groups can never, never be satisfied—*because the moment a grievance group declares victory, it ceases to have any reason to exist*. What kind of constituency can you build, campaigning for something you've already won?

This isn't to say that every grievance group out there was founded by lurching Darth Vaders out to subjugate the galaxy. Surely environmentalism is a worthy cause, for instance. But, sticking with the environmentalist example, and not for a minute arguing the sanity of its purpose, isn't it strange that those good folks won't ever once point to what's gone right? The most faul air in the United States lurks over the city of Los Angeles. This air has become steadily more breathable across the past years, and continues to improve, precisely because environmentalists won their central argument. Most people these days believe in environmental law. Heck, opinion polls show that most Americans are willing to (steady yourself, now) *pay more taxes* it doing so will help with environmental clean-up. For all the problems that remain, isn't this reason for some celebration?

The cause may be good, or it may be wrong-headed, as it is in the case of the censors, but people are people, and power is a hard thing to toss away. Grievance-group power depends on a constant state of urgency, which requires a constant state of failure. So it figures, doesn't it, that the best a censor can offer after a slam-dunk is, "this is better than nothing, but...?".

But. Watch that nasty *but*. That's one dark pit there and it has no bottom. Tobacco prohibitionists chased the cigarettes from the airplanes which was sensible. Then from the workplace, which was arguable. Then from the restaurants which was intolerant. Then, not last and not least, from the sidewalks and parking lots outside the workplace. What started as a health issue became a *littering* issue, a few months back, as the prohibitionists at Mitsubishi Motors demanded smokers not indulge their sin *even in their own cars*. The reason given? Those nasty cigarette butts somebody dropped on the pavement. They are apparently more malignant in their effect than McDonald's wrappers and Coca-Cola cans.

Whatever our thoughts about the other causes of grievance groups, us comics folks should keep in mind their excesses, and their appetites, as our debate on labels and ratings meanders on. There is no precedent, none at all, that any half-way surrender, any policy of appeasement, will help us one whit against our censors (who, luckily, are almost all of our own, home-grown, inside-the-industry variety). Feeding the enemy—and the censor is the enemy of any art, any literature, any entertainment—feeding the enemy is bad strategy. That enemy, he'll never sit back and give with a belch and say thanks. I've had enough. He's got too much to lose if he does. ✠

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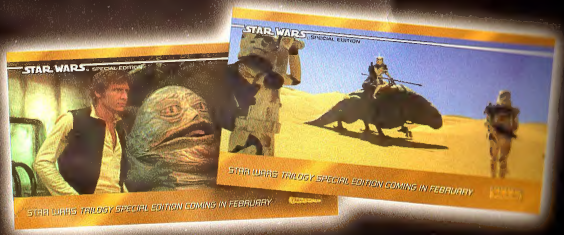
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